BUDDHIST MEETS ANCIENT

Psychology & Philosophy for Modern Minds

(Abhidhammaa Awakened)

Volume 3 — Dhátukathá

Reading Experience as Elements

By Bhikkhu Indasoma
Siridantamahhapalaka

Published by
The Office of Siridantamaahapalaka

Buddhist Psychology & Philosophy for Modern Minds Vol-3

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PUBLISHING RECORD **10**
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Publisher: The Office of Siridantamahapalaka
Series Title: Abhidhamma Awakened (Buddhist Psychology & Philosophy for Modern Minds) 10
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Buddhist Psychology & Philosophy for Modern Minds

Volume 3 — Dhātukathā: Reading Experience as Elements Series

By Bhikkhu Indasoma Siridantamahapalaka

Buddhist Psychology & Philosophy for Modern Minds

ဝန္ဒနာ

နမော တဿ ဘဂဝတော အရဟတော သမ္မာသမ္ဗုဒ္ဓဿ။

ဗုဒ္ဓဿ ဒန္တဓာတုယော မဟာသရီရဓာတုယော ဝန္ဒနံ ကရောမိ ၊ ဗုဒ္ဓဿ ဒန္တဓာတုယော ဥဘတော ဟတ္ထေ ဓာရေန္တော ပသန္နစိတ္တော၊သက္ကစ္စံ ပူဇံ ကရောမိ၊ ဂရုကရောန္တော နမာမိ။

ကမာ ဗုဒ္ဓဿ ဒန္တဓာတုယော သဒ္ဓါ-ပသာဒေန ပူဇေမိ၊ အဓိဋ္ဌာန-ပရမိယာ လဒ္ဓါ၊မယာ ရက္ခိတာ သုပ္ပတိဋ္ဌိတာ။

ကမာ ဓာတုယော ကမ ပတိဋ္ဌိတာ သွာဂတ နာမ ဝိဟာရေ၊

တာသံ ရက္ခဏ-ဂေါပန-ပရိဟာရ-ကရဏံ ၊ မယာ ဘိက္ခု ဓမ္မသာမိ သိရိဒန္တမဟပါလက နာမ

သက္ကစ္စံ ပဝတ္တတိ။

ယာ ဒိသာ လောကဓာတူသု ၊ ဗုဒ္ဓါနုဘာဝေန ဇောတန္တိ၊ တာဒိသေန အနုဘာဝေန

ကမာ ဓာတုယော သုပ္ပရိဂ္ဂဟိတာ ဟောန္တု။

သဗ္ဗန္တရာယာ ဝူပသမ္မန္တု ၊ သဗ္ဗုပဒ္ဒဝါ န ဘဝန္တု၊ ကာယိကာ စေတသိကာ ရောဂါ ဝူပသမ္မန္တု၊

ကမံ ကဒံ အနဝဇ္ဇံ နိဋ္ဌံ ဂစ္ဆတု။

ကမဿ ပုညကမ္မဿ ဖလေန၊ ကမိဿာ ဒန္တဓာတုပူဇနာယ အာနိသံသေန၊ အာယု ဝဏ္ဏော သုခံ ဗလံ ပညာ စ ၊ မယ့ံ စ သဗ္ဗေသံ စ သတ္တာနံ ဝဗ္ဓန္တု၊ သမ္မာ သမ္မဒ္ဓန္တု။

အန္တော အန္တော သတတံ ရက္ခာ၊ ဗာဟိရံ သဗ္ဗယောဂ-ဝူပသမော ဟောတု။

ဓမ္မော ဟဝေ ရက္ခတိ ဓမ္မစာရိံ ၊ ကတိ ဒန္တဓာတုယော နမဿာမိ။

By Bhikkhu Indasoma Siridantamahapalaka 7

Namo tassa bhagavato arahato sammāsambuddhassa.

Buddhaṁ saraṇaṁ gacchāmi. Dhammaṁ saraṇaṁ gacchāmi. Saṅghaṁ saraṇaṁ gacchāmi.

Abhidhammassa garuṁ katvā, Buddhasāsanassa hitāya sukhāya ca,

imaṁ navakoṭṭhāsa-abhidhammagranthaṁ sampādetuṁ paṭipajjāmi.

Sabbantarāyavinodanatthaṁ, sabbupaddavavupasamanatthaṁ,

kalyāṇamittānaṁ anuggahena, pīṇitacittena kataññutāya ca,

kammantaṁ idha sucinnaṁ hotu.

Yaṁ kiñci dosaṁ uppajjeyya, taṁ khamantu sabbe satthariyā.

Puññañca mayaṁ pasavāma, taṁ sabbasattānaṁ hitāya saṁvibhajāma.

Imassa kammassa puññaphalena,

āvuso, ayaṁ navakaṇḍa-abhidhammasarīso

aniṭṭhārahaṁ anāvikaraṇaṁ anupaddavaṁ

sampatti-paripūrakaraṇaṁ ca hotu.

Dhammo have rakkhati dhammacāriṁ (dhp-aṭṭhakathā niddesaṃ);

sabbītiyā sabbayogā ca vūpasammantu.

Sukhaṁ hotu kalyāṇaṁ, kiccassa niṭṭhānaṁ sukhato nipphattu,

anāmayena, averena, abyābajjhena.

Bhikkhu Dhammasami @ Bhikkhu Indasoma Siridantamahapalaka

The Author

The office of Siridantamahapalaka

The Hswagata Buddha Tooth Relics Preservation Museum,Myanmar.

နမော တဿ ဘဂဝတော အရဟတော သမ္မာသမ္ဗုဒ္ဓဿ။

ဗုဒ္ဓံ သရဏံ ဂစ္ဆာမိ. ဓမ္မံ သရဏံ ဂစ္ဆာမိ. သင်္ဃံ သရဏံ ဂစ္ဆာမိ။

အဘိဓမ္မဿ ဂရုံ ကတ္တာ၊ ဗုဒ္ဓသာသနဿ ဟိတာယ သုခါယ စ၊

ဣမံ နဝကောဋ္ဌာသ-အဘိဓမ္မဂြန္ထံ သမ္ဟာဒေတုံ ပဋိပဇ္ဇာမိ။

သဗ္ဗန္တရာယဝိနောဒနတ္ထံ၊ သဗ္ဗုပဒ္ဒဝဝူပသမနတ္ထံ၊

ကလျာဏမိတ္တာနံ အနုဂ္ဂဟေန၊ ပီဏိတစိတ္တေန ကတညုတာယ စ၊

ကမနံ ဂဓ သစိဏံ ဟောတု။

ယံ ကိဉ္စိ ဒေါသံ ဥပပဇ္ဇေယျ၊ တံ ခမန္တု သဗ္ဗေ သတ္ထာရိယာ

ပုညဉ္စ မယံ ပသဝါမ၊ တံ သဗ္ဗသတ္တာနံ ဟိတာယ သင်္ဂိဘဏမ

ဣမသ္မ ကမ္မဿ ပုညဖလေန၊

အာဝုသော၊ အယံ နဝကထ္ထာ-အဘိဓမ္မသရီသော

အနိဋ္ဌာရဟံ အနာဝိကရဏံ အနုပဒ္ဒဝံ

သမ္မတ္တိ-ပရိပူရကရဏံ စ ဟောတု။

ဓမ္မော ဟဝေ ရက္ခတိ ဓမ္မစာရိံ၊

သဗ္ဗီတိယာ သဗ္ဗယောဂါ စ ဝူပသမ္မန္တု။

သုခံ ဟောတု ကလျာဏံ၊ ကိစ္စဿ နိဋ္ဌာနံ သုခတော နိဖ္ဖတ္တု၊

အနာမယေန၊ အဝေရေန၊ အဗျာပဇ္ဈေန။

ဘိက္ခု ဓမ္မသမိ @ ဘိက္ခု ဣန္ဒသောမ သိရိဒန္တမဟာပါလက

PUBLISHING RECORD

BUDDHIST PSYCHOLOGY & PHILOSOPHY FOR MODERN MINDS

Volume 3 — Dhātukathā: Reading Experience as Elements Series

By

Bhikkhu Indasoma Siridantamahapalaka

Publishing record last modified: October 3, 2025

Publishing Record

Kindle ASIN: B0FVDC6N7H • DOI (Zenodo, open-access): 10.5281/zenodo.17299922

Author ORCID: 0009-0000-0697-4760

Series titles and dates are listed with companion volumes in the Sāsana Teaching Series publishing log.

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Publisher: The Office of Siridantamahapalaka

Series Title: Abhidhamma Awakened (Buddhist Psychology & Philosophy for Modern Minds)

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Website: www.siridantamahapalaka.com

Buddhist Psychology & Philosophy for Modern Minds

Cover Design: IMR Visual Aid Program.

Printed in: Country of printing @ Thailand and POD via Amazon KDP

Library Cataloguing Data :

- **Religion / Buddhism / Theravāda**
- **Philosophy / Causality & Interdependence/Psychology**
- **Meditation / Practice Manuals**

Dedication

To the unseen elements that meet in every moment—the doors that open, the objects that arise, the consciousnesses that know—may this volume illuminate your silent dance. For all who pause amid the flux to ask, What meets what?, and in that question, glimpse the path to freedom.

With boundless mettā to the sangha of seekers, ancient and emergent, who read experience not as self, but as awakening.

May the fruit of this work support the training of learners everywhere and serve the long continuity of the Buddha's Dispensation.May all beings, entangled in the aggregates of suffering, find the scalpel of wisdom to dissect illusion and reveal the boundless freedom within.

— Bhikkhu Indasoma Siridantamahapalaka

Buddhist Psychology & Philosophy for Modern Minds

Acknowledgments

Gratitude is extended to:

- ***Mogok Sayadawgyi's lineage, whose cycle diagrams inspired this teaching method.***

- ***Dr. Sīlānanda, Dr. Mehm Tin Mon, and Ashin Janakābhivaṁsa, whose works on Abhidhamma in daily life serve as doctrinal anchors.***

- ***The learners, teachers, and colleagues who piloted classroom drills and feedback exercises that shaped the "Practice Packs" in this volume.***

Series Preface

This book opens the multi-volume series Buddhist Psychology & Philosophy for Modern Minds.

In the relentless scroll of screens and the quiet undercurrent of unspoken worries, the ancient wisdom of the Abhidhamma whispers a radical invitation: to see mind and matter not as a tangled self-narrative, but as a luminous map of elements—arising, meeting, and passing in precise, impersonal precision. *Abhidhamma Awakened* is our response to that call: a series that distills the Theravāda Abhidhamma's exhaustive taxonomy into a living toolkit for the 21st century. No dusty tomes or esoteric jargon here—instead, we forge bridges from the *Abhidhammattha-saṅgaha* and its commentaries to the chaos of commutes, notifications, and midnight doubts. This is Buddhist psychology reimagined: rigorous doctrine meets modern agility, awakening insight one triad at a time.

Our journey unfolds across volumes, each a deliberate step toward liberation through clarity. Volume 1 lays the ethical foundation, dissecting wholesome and unwholesome mind-states to cultivate a compass for daily choices. Volume 2 introduces the three-lens agility—cause, effect, and path—for flexible analysis of experience's flow. Here in Volume 3, *Dhātukathā*, we hone elemental literacy: reading the 18 *dhātus* as swift door–object–consciousness meets, handing off to *phassa* and *vedanā* before delusion takes root. Future volumes extend this to persons as designations (Vol. 4), conditionality's chains (Vol. 5), and the path's fruitions—always circling back to the core truth: *anicca*, *dukkha*, *anattā*.

By Bhikkhu Indasoma Siridantamahapalaka

Buddhist Psychology & Philosophy for Modern Minds

What sets this series apart? Accessibility without dilution. Each volume pulses with *modern hooks*—Slack pings as ear-door triads, email regrets as mind-door loops—grounded in doctrinal fidelity (*Pāli* in italics, source anchors explicit). Visual plates (A4 landscape PNGs at 300 dpi, sRGB) render abstract mappings as high-contrast maps for desk or meditation cushion. Tables serve as drill-ready cheat-sheets, and assessment packs—from true/false recalls to scenario mappings—build mastery progressively, solo or in *sangha*. We honor the tradition's depth while embracing the now: no self-view smuggled in, just tools for unflinching presence.

As you embark, remember: The Abhidhamma isn't a puzzle to solve—it's a mirror to polish. In a world of endless input, may these pages grant you the pause to ask, *What arises now?* and the wisdom to see it dissolve. With this series, we walk the path together—not as seekers of escape, but as awakeners of the ordinary.

- ***Volume 1 (this book) introduces the Dhammasaṅgaṇī, the first book of the Abhidhamma, through direct experience: citta (consciousness), cetasikas (mental factors), rūpas (material phenomena), and the unconditioned (nibbāna).***

- ***Later volumes (2–3) expand into analysis (Vibhaṅga) and causal tracing (Paṭṭhāna) with practical lenses for classroom and personal use.***

- ***The method: every chapter = Orientation → Diagram Hook → Doctrinal Core → Practice Section → Assessment Pack → Takeaway Box.***

This approach ensures that the Abhidhamma is not confined to theory, but becomes a daily-life laboratory.

In *mettā* and shared *vipassanā*,

The Abhidhamma Awakened Collective

October 2025

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Introduction to the Volume

This book trains "What met what, and what knew it?" as a fast, impersonal read of experience. You'll practice legal vs. illegal pairings, speed-label triads, and safe handoffs toward phassa and vedanā using daily-life episodes (notifications, commute, meetings, family chat). The pedagogical spine: move from "many ways to analyze" (Vol. 2) to one dependable grammar (the triad), then bridge to designation in Vol. 4 without smuggling in self-view.

How to Use This Book (Learners)

How to Use This Book

Two complementary tracks are available throughout the volume:

1. ***Reading Track builds concept → framework → field use.***

2. ***Practice Track installs habits and measures progress with micro-logs, quick quizzes, and scenario drills. A front-loaded "How this volume fits" map and chapter anatomy help both learners and teachers.***

Classroom-ready assets. Global Figure and Table lists specify legality grids, door feature cards, handoff patterns, and emotion sequence libraries, with deployment notes and teacher tips for rapid remediation.

Relationship to Other Volumes

- ***From Vol. 2 → Vol. 3: Shift from multiple analytic lenses to a single fast grammar: the triad.***

- ***Toward Vol. 4: Having stabilized triads at the level of dhātu, learners can responsibly use "person" as mere designation without importing attavāda.***

May your dhātu reads illuminate the path.

Preface

Welcome to Volume 3 of Buddhist Psychology & Philosophy for Modern Minds, a series designed to make the profound insights of Abhidhamma accessible to contemporary learners. Building on the foundations laid in Volumes 1 and 2, this volume focuses on the Dhātukathā—the discourse on elements—teaching you to "read experience as elements" through the lens of the 18 dhātus (elements).

In an era of constant distraction, the ability to tag moments as precise triads (door-object-consciousness) offers a fast, impersonal diagnostic tool for mindfulness. This approach upgrades your practice from aggregate or base analyses to elemental literacy, emphasizing clean handoffs to contact (phassa) and feeling (vedanā). Whether you're a student, teacher, or practitioner, the structured chapters, diagrams, tables, and assessments will guide you toward real-time application.

Sources are anchored in core Abhidhamma texts like the Abhidhammattha-saṅgaha, Comprehensive Manual, and insights from Seeing Dukkhasacca Ñāṇa. House style maintains clarity: A4 landscape plates in PNG at 300 dpi (sRGB), labels outside, one overlay per plate, and Pāli in italics.

May this volume help you see "what meets what + knowing" in every flash of awareness.

With metta,

The Abhidhamma Awakened Collective

Access to Teaching Aids

A master QR links you to downloadable prompt cards, legality grids, and classroom overlays. Keep it handy for drills and assessments. The Global Figures and Tables lists in this volume align one-to-one with those downloads for easy lesson planning.

Dedication

To the lineage that kept analysis honest and practice humane; and to learners who prefer lawful seeing over flattering stories.

Epigraph

“Each moment is just door, object, and knowing — with no owner.”
[Series maxim distilled for classroom use.]

Safety & Scope

This is an educational text on Buddhist analysis and practice. It is not a medical or psychological treatment manual. If your practice brings up distress, consult a qualified teacher or clinician.

Production Notes

Plates comply with house SOP: A4 at 300 dpi, labels outside, single overlay, high contrast. Use the legality matrix before emotion drills; script first 5–10 seconds when training anger, worry, or excitement; keep emergency interrupt one-liners visible.

Series Map (One-Page Cue)

- ***Vol. 1 Dhammasaṅgaṇī: enumerate phenomena***
- ***Vol. 2 Vibhaṅga: analyze by method***
- ***Vol. 3 Dhātukathā: read as triads (this volume)***
- ***Vol. 4 Puggalapaññatti: safe designation after triad literacy***

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Abstract

Abhidhamma Awakened: Volume 3 — Dhātukathā: Reading Experience as Elements advances the series' mission to render the Abhidhamma's profound analysis of mind and matter accessible for contemporary practitioners. Drawing from the Abhidhammattha-saṅgaha (Chapters I–II) and Dhātukathā mappings, this volume equips learners with triad literacy—a streamlined diagnostic for dissecting experience into its 18 elemental dhātus: six sense doors (eye to mind), six objects (form to dhamma), and six resultant consciousnesses. The core innovation is the contact triad (door + object + consciousness), the minimal configuration for phassa (contact) to arise and vedanā (feeling) to register, enabling real-time discernment without narrative entanglement or self-projection.

Structured across ten chapters, the text progresses from foundational 18-element overviews to door-specific clinics, concept-versus-ultimate distinctions, handoff mechanics, and emotion mappings as triad sequences. Pedagogical tools include modern vignettes (e.g., notification pings as ear-door triads), high-contrast visual plates (A4 landscape, 300 dpi PNGs with external labels and italicized Pāli), reference tables for pairing rules and error fixes, and standardized assessment packs blending recall, application, and scenario-based mapping. Bridging from Volume 2's multi-lens agility to Volume 4's person-designations, this work fosters doctrinal precision amid daily flux, cultivating insight into impermanence and non-self through elemental clarity. Ideal for meditators, educators, and therapists, it transforms Abhidhamma from esoteric taxonomy to lived liberation.

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Introduction to the Volume

Welcome to Vibhaṅga: Dissecting Reality, the second volume in the Abhidhamma Awakened series. If Volume 1 was the cartographer's chart—methodically enumerating the 89 (or 121) types of consciousness, the 52 mental factors, and the 28 material phenomena—Volume 2 invites you into the surgeon's chamber. Drawing from the Vibhaṅga ("Analysis" or "Dissection"), the second book of the Abhidhamma Piṭaka, we shift from naming the parts of experience to vivisecting them through multiple lenses. This is no mere intellectual exercise; it's a transformative practice that equips you to unravel the knots of dukkha in real time.

In an age of relentless digital pings and existential drift, the Abhidhamma's analytical method offers a refuge: a way to pause, probe, and pivot amid the mind's ceaseless arising and passing. Here, you'll master "lens-switching"—fluidly viewing a single moment (say, the sting of an email notification) through the khandhas (as clumping aggregates fueling craving), āyatanas (as sense doors hijacked by contact), and dhātus (as elemental fluxes beyond self). From these foundations, we extend the dissection to canonical pillars like the Four Noble Truths, the faculties, the path factors, satipaṭṭhāna, and dependent arising, weaving sutta wisdom into Abhidhamma precision.

Each chapter unfolds with a modern hook—a relatable scenario like Zoom-call overload or browser-tab temptation—followed by doctrinal core, guided practices, and rigorous assessments. Visual "plates" (diagrammatic tools) and tables serve as your workbench, while micro-logs invite personal integration. This volume isn't an endpoint; it's a bridge to deeper integration in Volumes 3 and beyond.

As the Buddha taught, reality is dissected not to fragment, but to reveal wholeness. May your study here awaken the surgeon within, wielding wisdom with grace.

Who This Book Is For

This volume speaks to those at the crossroads of ancient wisdom and modern turmoil:

- *Meditators and Insight Practitioners: If you're deepening vipassanā, seeking sharper tools to dissect moments of arising craving or aversion, these analytical lenses will refine your on-the-cushion and off-the-cushion practice.*
- *Therapists and Mental Health Professionals: Integrating mindfulness? Dissect client narratives through khandhas (ego-clumps) or āyatanas (relational triggers) to foster breakthroughs in anxiety, trauma, or relational patterns.*

- ***Philosophers and Curious Minds: Grappling with questions of self, reality, and freedom? The Abhidhamma's dissection echoes quantum uncertainty and phenomenology, bridging Eastern insight with Western inquiry.***
- ***Educators and Study Groups: Teachers of Dhamma or psychology will find ready-made drills, assessments, and visuals for classroom vitality.***
- ***Everyday Seekers: If life's "traffic jams" of emotion leave you drained, this book offers practical phenomenology—reframing a coffee break as a dhātu triad or procrastination as a path-factor shortfall.***

No prior Abhidhamma knowledge is assumed beyond Volume 1, though newcomers may benefit from its enumerative foundations. All are welcome: the weary professional, the devoted parent, the restless student. If your mind hungers for clarity amid flux, this is your invitation.

How to Use This Book

Approach this volume as a living laboratory, not a linear read. Its structure mirrors the Vibhaṅga's method: orient, dissect, practice, reflect, integrate. Here's your guide:

1. ***Chapter Flow: Begin with the "Orientation" (why it matters) and "Modern Hook" to ground in relevance. Dive into the "Doctrinal Core" for precise Abhidhamma exposition, tied to primary references (e.g., Vibhaṅga suttas). Use "Diagram Hooks" and plates to visualize—sketch them yourself for embodiment.***
2. ***Practice Drills: Allocate 5–12 minutes daily for guided exercises (classroom or solo). These build "lens-switching" muscle: analyze a breath, a thought, a memory through khandha-āyatana-dhātu. Journal in "Micro-Logs" to track shifts.***
3. ***Assessments as Allies: Treat the pack (True/False, Fill-in-the-Blanks, etc.) as iterative mirrors. Score yourself, then revisit weak spots. Short answers and scenarios bridge theory to life—e.g., dissect a "road-rage" moment.***
4. ***Visuals and Tables: Print plates at 300 dpi for annotation. Tables (e.g., T V2.10 Triad vs. Aggregate) are debugging tools—reference during drills.***
5. ***Pacing: Solo? One chapter weekly, with review in Ch. 12. Group? Pair discussions on scenarios; use Quick Quizzes as warm-ups.***
6. ***Integration: End with "Takeaway Box" bullets. Cross-reference to Volume 1 for enumeration recall. For deeper dives, consult Primary References Teaching Text Book (trainer's appendix).***

Read actively: pause to apply. The Abhidhamma awakens through doing, not devouring. May your engagement yield fruit.

Buddhist Psychology & Philosophy for Modern Minds

Scope of Volume 2

Volume 2 encompasses the Vibhaṅga's analytical core, dissecting reality through three primary lenses (khandha, āyatana, dhātu) and extending to key canonical frameworks. Spanning 12 chapters across 222 pages, it covers:

- ***Foundational Lenses (Ch. 1–5): Mastery of aggregates (five heaps), sense bases (twelve doors), and elements (eighteen triads), with drills for single-moment analysis.***
- ***Process Dissection (Ch. 6–7): Contact (phassa) and feeling (vedanā) as present-effect pivots, linking to craving's ignition.***
- ***Ethical and Meditative Factors (Ch. 8–10): Faculties (indriya), path factors (maggaṅga), and satipaṭṭhāna blocks, with behavioral counters to hindrances.***
- ***Causal Synthesis (Ch. 11): Dependent arising (paṭiccasamuppāda) preview, focusing links 3–7 in vibhaṅga style.***
- ***Culmination (Ch. 12): Review, error-fixing index, and readiness for Volume 3 (Dhātukathā).***

Global elements include 20+ figures/plates (diagrammatic tools), 25 tables (contrast grids, drill scripts), and consolidated answer keys. Pāli terms are italicized with English glosses; modern hooks tie to daily dukkha (e.g., app alerts, Zoom fatigue). Scope excludes full Vibhaṅga exegesis, focusing on applied psychology for awakening—preparing for elemental matrices in later volumes.

Pedagogy and Assessments

Our pedagogy embodies the Buddha's ehipassiko ("come and see")—inviting direct verification through layered engagement:

- ***Hook and Orient: Each chapter opens with a "Modern Hook" (e.g., "Traffic Jam Triad Flash") and 3–6-line "Orientation" to spark relevance, countering Abhidhamma's reputation for aridity.***
- ***Doctrinal Core: Precise, tied expositions from Vibhaṅga and suttas, with Primary References Teaching Text Book cross-links for authenticity.***
- ***Guided Practices: 5–12 minute drills (classroom/solo) build skills progressively: isolation (one lens), switching (trio), application (scenarios). Emphasizes embodiment via breathwork, journaling, and paired shares.***
- ***Visual Scaffolding: Custom plates (A4 PNGs, 300 dpi) as interactive tools—label, overlay, annotate. Tables (e.g., T V2.16 Bojjhaṅga Cues) as "quick fixes" for hindrances.***

Assessments form a balanced "gauntlet" for integration:

- ***Recall: 10 True/False, 10 Fill-in-the-Blanks (word banks provided), 10 Matching.***

- ***Application: Label-the-Diagram (1–2), 2 Short Answers, 1 Scenario Case.***
- ***Reflection: 1 Micro-Log (60–90s/200 words), Quick Quiz (5 multiple-choice).***
- ***Synthesis: Takeaway Box (1–3 bullets).***

Keys follow immediately, with rubrics prioritizing depth (e.g., "Shows lens-switch fluidity?"). Not tests, but mirrors—encouraging iteration. For trainers: Appendix with error-index and readiness checklists. This fosters not rote knowledge, but lived wisdom.

Relationship to Later Volumes

What Vol. 3 gives you. This volume drills fast, reliable triad literacy—naming the exact door–object–consciousness that formed contact (phassa) and then feeling (vedanā). From here, every later volume builds on this precise "what met what?" read.

How Vol. 3 handshakes with the rest of the series

→ Vol. 4 Puggalapaññatti (Persons by Designation)

- ***Why it matters: Once you can label ultimates as triads, you can safely speak in conventional designations (paññatti) without smuggling in self-view.***
- ***Handoff skill: "Describe the episode in triads first; then, if needed, use role-language ('manager,' 'student') as a designation, not an essence."***
- ***Teacher cue: Start every feedback script with a one-line triad read; only then add conventional phrasing.***

→ Vol. 5 Kathāvatthu (Thinking Clearly in Disagreement)

- ***Why it matters: Most debates derail because vantage is fuzzy. Triads fix the vantage before arguing.***
- ***Handoff skill: "State the claim → anchor the active triad → debate the point."***
- ***Class move: If terms clash, return to "which door? which object? which consciousness?"—then proceed.***

→ *Vol. 6 Yamaka (The Book of Pairs)*

- ***Why it matters: Pair-testing (Are all X Y? Are all Y X?) needs clean referents. Triads supply them.***

- ***Handoff skill: Test statements like "Seeing is thinking" by separating eye-door triad from mind-door triad and checking the converse.***

- ***Result: Crisper conclusions that don't overreach.***

→ *Vol. 7 Paṭṭhāna (The 24 Conditional Relations)*

- ***Why it matters: Conditions say how dhammas relate. Without triad clarity, conditioning talk is guessy.***

- ***Handoff skill: Convert a triad into a lawful three-factor sentence: conditioner → conditioned → conditioning mode (e.g., "Visible form serves as object-condition for eye-consciousness").***

- ***Outcome: You can map short episodes as chains of conditioned triads—no stories, just lawfulness.***

→ *Vol. 8 Bhāvanā Handbook (From Analysis to Practice)*

- ***Why it matters: Practice instructions need specific objects and precise meets.***

- ***Handoff skill: Use triads to choose objects (e.g., breath sensations = body-door tactile), to log contact→feeling accurately, and to diagnose hindrances in real time.***

- ***Daily drill: "Name the door → name the object → confirm the knowing → log the tone."***

→ *Vol. 9 Integration & Teaching Toolkit*

- ***Why it matters: Teaching and self-coaching rely on fast, demonstrable reads. Triads are your demo language.***

- ***Handoff skill: Build lesson plans, rubrics, and "teach-boxes" that begin with a triad snapshot, then add designation (Vol. 4), debate hygiene (Vol. 5), pair-checks (Vol. 6), and***

conditions (Vol. 7).

- ***Result: A consistent classroom method: triad first, then everything else.***

Practical bridges you can apply immediately

- ***One-line protocol: "Door–Object–Knowing → Contact → Feeling → (then decide: designation? debate? pair-test? condition?)"***

- ***Error guard: If you're unsure, re-identify the triad. Wrong triad = wrong downstream analysis.***

- ***Assessment continuity: Every later volume's assessments reuse Vol. 3 skills (label-the-diagram, scenario mapping) with added layers (designation lines, pair checks, paccaya sentences).***

Takeaway

Vol. 3 is the grammar of lived episodes. Master the triad, and the rest of the series becomes a set of clean add-ons: how to speak about it (Vol. 4), how to argue it (Vol. 5), how to test it (Vol. 6), how it conditions (Vol. 7), how to practice it (Vol. 8), and how to teach it (Vol. 9).

May this volume help you see moments as moments—clearly, kindly, and to liberating effect.

With Respect

The Author

Sao Dhammasami

Bhikkhu Indasoma Siridantamahapalaka (Pen Name)

Buddhist Psychology & Philosophy for Modern Minds

Homage

Homage to the Blessed One, the Worthy One, the Fully Enlightened One.

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ACKNOWLEDGMENT

If the explanations in this book are clear and easy to understand, the credit belongs entirely to my revered Teachers, whose guidance and instruction have been my compass.

If errors remain, or if improvements are needed, they arise from my own limitations alone.

I respectfully invite the most senior members of the Saṅgha, as well as learned elders and fellow practitioners, to offer their feedback, corrections, and guidance should they find mistakes or shortcomings in this work.

— Bhikkhu Indasoma Siridantamahapalaka

The Author

DIGITAL ACCESS NOTE

To support learning and integration, this volume is accompanied by downloadable prompt cards and visual aids. These resources are designed for classroom use, personal study, and practice integration.

Readers are encouraged to scan the QR code below to download, print, and use these materials as supportive companions to the text.

Access Link:

https://photos.app.goo.gl/RtnE2Sp8QzMUr77w6

Scan to Download:

“Scan here for Prompt Cards & Visual Aids — ready to download and print.”

Volume 3 Syllabus — Dhātukathā: Reading Experience as Elements

Series: Buddhist Psychology & Philosophy for Modern Minds (Abhidhamma Awakened)

Role of Vol. 3: Upgrade learners from Vol. 2's three-lens agility to fast triad literacy: door–object–consciousness across the 18 dhātus. Emphasis is on quick, accurate "what met what?" reads in real time, with clean handoffs to contact (phassa) and feeling (vedanā). House style intact: A4 landscape plates (PNG @300 dpi, sRGB), labels outside, one overlay per plate, Pāli in italics. Each chapter ends with our fixed assessment pack (T/F 10, Fill-in 10, Matching 10, + label-the-diagram, 2× short-answer, 1× scenario, 1× micro-log, quick quiz 5) and answer keys.

(Source anchors: Abhidhammattha-saṅgaha chs. I–II for doors/objects/consciousness; dhātu mapping across manuals.)

Ch. 1 — Eighteen Elements 101: "What Meets What + Knowing"

Orientation

Every moment of knowing is a precise meeting of three: a door (dvāra), an object (ārammaṇa), and a matching consciousness (viññāṇa). These form the Eighteen Elements (aṭṭhārasa dhātuyo): six doors (eye…mind), six objects (visible form…dhamma), and six consciousnesses (eye-…mind-). A single triad (dhātu-set) is the minimum sufficient set for contact (phassa). Reading events by triads is the fastest diagnostic in our toolkit—quicker than aggregate or base lenses—because it answers "what met what, and what knew it?" immediately, without story or self. The dhātu read is descriptive, not personal: no actor, no owner—only lawful meeting and knowing. (Source: Comprehensive Manual; Seeing Dukkhasacca Ñāṇa.)

Modern hook. Your phone lights up on the desk. Tag: eye-door + visible form → eye-consciousness. Pause there—before mind-door commentary proliferates. (Source: Breaking the Wheel SOP glossary; Seeing Dukkhasacca Ñāṇa.)

Diagram Hook

- *Plate V3.1 — "18-Element Ring" (clean reference). Outer band = 6 doors; middle = 6 objects; inner = 6 consciousnesses. Labels outside, one overlay only; hub clean. (House SOP.)*

- *Plate V3.2 — "One Notification as a Triad." A single scene: phone flash (visible form) at eye-door → eye-consciousness; stop before mind-door narration. (House SOP.)*

Doctrinal Core

- ***Six doors: eye, ear, nose, tongue, body, mind. Six objects: visible form, sound, odor, taste, tangible, dhamma. Six consciousnesses: eye-, ear-, nose-, tongue-, body-, mind-consciousness.***

- ***Triad listing (reference):***

    1. ***Eye – Form – Eye-consciousness; 2) Ear – Sound – Ear-consciousness; 3) Nose – Odor – Nose-consciousness; 4) Tongue – Taste – Tongue-consciousness; 5) Body – Tangible – Body-consciousness; 6) Mind – Dhamma – Mind-consciousness. (Source: Seeing Dukkhasacca Ñāṇa.)***

- ***Contact as triad: phassa is exactly base + object + matching consciousness; at the dhātu level this is "sense-element + object-element + consciousness-element," producing phassa-dhātu. (Source: Seeing Dukkhasacca Ñāṇa; Breaking the Wheel.)***

- ***Why dhātu reads are fastest: Aggregates = "what is present"; Bases = "where meeting happens"; Elements = how knowing occurs (lawful pairing). (Source: Seeing Dukkhasacca Ñāṇa.)***

- ***Objects defined (plain-English cues): the six object-types track the six doors; dhammārammaṇa includes sensitive/subtle matter, citta/cetasikas, Nibbāna, and concepts. (Source: Comprehensive Manual.)***

Practice Section (5–12 minutes)

1) Three-beat tagging (2–3 min). For ten flashes/sounds/thoughts: "door – object → knowing." Keep it impersonal and quick.

2) Plate walk-through (3–4 min). On V3.1, learners trace each of the six triads with a stylus, saying only the law-name ("eye + form → eye-consciousness").

3) Single-scene drill (2–3 min). Phone notification: tag the eye triad, then freeze before mind-door. Repeat with ear triad (ping).

4) Vedanā hand-off (2 min). After a clean triad, call the first tone (pleasant/neutral/pain as applicable) and stop—this sets up Vol. 3's later vedanā drills. (Source: Seeing Dukkhasacca Ñāṇa.)

T V3.1 — Element List with Plain-English Cues

Door (Pāli / EN)	Object (cue)	Consciousness (function)	Daily-life cue
cakkhu / eye	rūpa (visible form: color/shape/brightness)	cakkhu-viññāṇa — "just sees"	A red notification dot pops up. There's only a red patch before any story about it.
sota / ear	sadda (sound: tone/noise/voice)	sota-viññāṇa — "just hears"	Phone ping. First moment is bare sound, not "message from X."
ghāna / nose	gandha (odour)	ghāna-viññāṇa — "just smells"	Coffee aroma hits. Only smell first, cafè memories come later.
jivhā / tong ue	rasa (taste)	jivhā-viññāṇa — "just tastes"	Bite a mango. Initial sweet/sour before "I love mango."
kāya / body	phoṭṭhabba (tangible: hardness/temperature/motion)	kāya-viññāṇa — "just touches"	Laptop edge presses on wrist; sheer pressure before "this is uncomfortable."
mano / mind	dhamma (mental object: ideas, memories, images, numbers, emotions)	mano-/manoviññāṇa — "just knows a mental item"	Replay the ping in your head, or picture the red dot. That replay/image is the mind's own object.

T V3.2 — Door → Object → Consciousness Pairing Rules

(Source basis: standard āyatana/dhātu mapping used in Abhidhamma pedagogy.)

Door	Only legal object class	Only matching consciousness	Illegal examples (what students wrongly claim)	Fix phrase (classroom cue)

cakkhu (eye)	*rūpa (visible form)*	*cakkhu-viññāṇa*	*“The eye hears the ping.” “The eye sees ‘a message from mom’.”*	*“Eye just sees color/shape. No sound, no meaning.”*
sota (ear)	*sadda (sound)*	*sota-viññāṇa*	*“The ear feels vibration.” “The ear hears ‘insult’ as emotion.”*	*“Ear just hears sound. No touch, no emotion yet.”*
ghāna (nose)	*gandha (odour)*	*ghāna-viññāṇa*	*“The nose tastes sweetness.” “The nose smells ‘danger’.”*	*“Nose just smells odour. Taste and stories are later.”*
jivhā (tongue)	*rasa (taste)*	*jivhā-viññāṇa*	*“The tongue feels heat.” “The tongue hears crunch.”*	*“Tongue just tastes. Heat/texture are body-door.”*
kāya (body)	*phoṭṭhabba (tangible: hardness, temperature, motion)*	*kāya-viññāṇa*	*“The body sees light.” “The body tastes spicy.”*	*“Body just touches: hard/soft, warm/cool, moving/pressure.”*
mano (mind)	*dhamma (mental objects: images, thoughts, concepts, memories, intentions, felt meanings)*	*mano-/manoviññāṇa*	*“Mind directly sees the color patch through the eye.” “Mind hears the outside sound.”*	*“Mind knows mental objects: replays, ideas, meanings, labels.”*

Tiny trainer notes you already know but students love to botch:

- *“Bare function first.” Door consciousness does the minimal job: seeing, hearing, smelling, tasting, touching, or knowing a mental item. Recognition, naming, liking, disliking, and plots belong to later moments.*

- *Body-door tangible is only three: hardness/softness, temperature, motion/pressure. Don’t sneak “itch” as a fourth category; it’s a complex experience the mind can analyze, but the*

legal object class stays three.

- ***Mind-door can take anything as a mental object, including replays of sights and sounds, but it never "grabs the raw external rūpa/sadda" without conversion to a dhamma (mental object). Keep that distinction tight.***

Assessment focus

Basic recall; label all 18; micro-cases to pick the right triad.

Assessment Pack (Ch. 1)

A. True / False (10)

1. There are 18 elements: 6 doors, 6 objects, 6 consciousnesses. T

2. A legal triad is door + object + matching consciousness. T

3. The eye-door can directly know sound. F

4. Contact (phassa) can occur without consciousness. F

5. Dhammārammaṇa includes concepts and Nibbāna among others. T

6. A triad description implies a "self who knows." F

7. Ear + sound → ear-consciousness completes hearing. T

8. Elements are distinct from aggregates and bases. T

9. Outside the 18 elements there is no experience to be found. T

10. After contact, feeling (vedanā) follows. T

B. Fill-in-the-Blanks (10) — Use each word once.

Word bank: eye • ear • nose • tongue • body • mind • visible-form • sound • tangible • dhamma • eye-consciousness • ear-consciousness • body-consciousness • mind-consciousness

1. Eye + ___ → ___. → visible-form; eye-consciousness

2. Ear + ___ → ___. → sound; ear-consciousness

3. Body + ___ → ___. → tangible; body-consciousness

4. ___ + dhamma → ___. → mind; mind-consciousness

5. The six doors begin with ___ and end with ___. → eye; mind

6. A triad is door + object + ___. → matching consciousness

7. The ear door never knows ___. → visible-form

8. The mind door may take ___ as object (including concepts). → dhamma

9. The six consciousnesses include ___-consciousness and ___-consciousness. → eye; ear

10. The five physical doors are eye/ear///___. → nose; tongue; body

(Sources)

C. Matching (10) — Match each dyad to its lawful consciousness

Left (dyad):

1. Eye + visible-form

2. Ear + sound

3. Nose + odor

4. Tongue + taste

5. Body + tangible

6. Mind + dhamma

7. Eye + sound

8. Ear + visible-form

9. Mind + remembered "red square" (as concept)

10. Body + visible-form

Right (options):

A. Eye-consciousness B. Ear-consciousness C. Nose-consciousness D. Tongue-consciousness E. Body-consciousness F. Mind-consciousness G. — (illegal)

(Reference)

D. Label-the-Diagram (1–2)

1. *Plate V3.1 blank: place all 18 labels (doors/objects/consciousnesses) in the correct bands.*

2. *Plate V3.2: draw one clean triad arrow for "eye + form → eye-consciousness," leaving the hub clean (no extra notes). (SOP)*

E. Short Answer (2)

1. *In 2–3 sentences, explain why the triad is impersonal ("no actor, no self"). (Hint: see elements vs. aggregates.)*

2. *In one paragraph, distinguish aggregates, bases, and elements in terms of what each lens highlights.*

F. Scenario Case (1)

Phone lights up while you study.

a) Identify the triad you first know.

b) Name the next lawful step after contact (one word).

c) Give one mind-door add-on you almost told yourself, and rewrite it back to raw dhātu language. (Sources)

G. Micro-Log (1) — 60–90s

Template:

- *00:10 door–object → consciousness*
- *00:40 door–object → consciousness*
- *01:00 door–object → consciousness*
  Flag: "story started? yes/no."

H. Quick Quiz (5)

1. Define phassa in three parts.

2. Which link follows contact?

3. Legal or illegal: Eye + sound?

4. What object-type can mind-door take that others cannot?

5. Complete: Nose + odor → ___-consciousness.

I. Reflection Ticket (1)

"When I labeled the triad before any story, what changed in my reaction? Give one example from today."

Takeaway Box

- *Each moment = door + object + knowing — no owner.*
- *Contact is a lawful triad; feeling follows contact—watch that hand-off.*
- *Triad literacy is the quickest path to clean, impersonal seeing.*

Answer Keys

A. True/False → 1 T; 2 T; 3 F; 4 F; 5 T; 6 F; 7 T; 8 T; 9 T; 10 T.

B. Fill-in

1. *visible-form; eye-consciousness 2) sound; ear-consciousness 3) tangible; body-consciousness*

2. *mind; mind-consciousness 5) eye; mind 6) matching consciousness 7) visible-form 8) dhamma*

3. *eye; ear 10) nose; tongue; body*

C. Matching

1-A, 2-B, 3-C, 4-D, 5-E, 6-F, 7-G, 8-G, 9-F, 10-G.

D. Label-the-Diagram

Correct if all 18 items are in the right ring (doors outer / objects middle / consciousnesses inner) and the eye-triad path is clean, with hub empty of commentary. (SOP)

E. Short Answer (samples)

1. *Elements are impersonal conditions; their lawful meeting produces contact. No element is "I" or "mine," so the triad is description, not identity.*

2. *Aggregates = functions present; Bases = doors and their fields; Elements = the irreducible meeting/knowing units.*

F. Scenario (sample)

a) Eye + visible form → eye-consciousness.

b) Vedanā (feeling).

c) Mind-door add-on ("This must be urgent") → rewrite: "color/brightness pulse."

G. Micro-Log

Accept any lawful triads with honest "story started?" flags.

H. Quick Quiz

1. *Base + object + matching consciousness.*

2. *Vedanā.*

3. *Illegal.*

4. Dhammārammaṇa (includes concepts, Nibbāna, subtle rūpas, etc.).

5. Nose-. ✔

Figures & Tables (production brief)

- ***V3.1 ready for A4 PNG @300 dpi (sRGB), labels outside, one overlay. (House SOP.)***
- ***V3.2 minimal scene triad, hub clean; no extra chords on this chapter.***

T V3.1 — Element List with Plain-English Cues

- ***(CMA mapping: door → legal object → matching consciousness.)***

Door (Pāli / EN)	Object (cue)	Consciousness (function: "just…")	Daily-life cue
cakkhu / eye	rūpa (visible form: color/brightness/shape)	cakkhu-viññāṇa — "just sees"	A red dot appears on your screen. It's only a colored patch before any story.
sota / ear	sadda (sound: tone/noise/voice)	sota-viññāṇa — "just hears"	Phone ping: bare sound first, not "message from X."
ghāna / nose	gandha (odour)	ghāna-viññāṇa — "just smells"	Coffee aroma hits; only smell precedes café memories.
jivhā / tongue	rasa (taste)	jivhā-viññāṇa — "just tastes"	First sweet/sour of mango before "I like this."
kāya / body	phoṭṭhabba (tangible: solidity, temperature, motion/pressure)	kāya-viññāṇa — "just touches"	Wrist feels the laptop edge: mere hardness/pressure before "uncomfortable."
mano / mind	dhamma (mental object: ideas, images, memories, numbers, meanings)	mano-/manoviññāṇa — "just knows a mental item"	You replay the ping or picture the red dot; that replay/image is a dhamma object.

- ***Trainer note that stops half the classroom from derailing: body-door takes exactly three tangibles (solidity, temperature, motion). "Itch" and "emotion" are not new object classes here; they're composites the mind later unpacks.***

T V3.2 — Door → Object → Consciousness Pairing Rules

- ***(Source basis: Comprehensive Manual āyatana/dhātu mapping. Use these to smack down illegal pairings politely.)***

Door	Only legal object class	Only matching consciousness	Illegal examples students blurt out	Fix phrase (sharp, kind)
cakkhu (eye)	*rūpa (visible form)*	*cakkhu-viññāṇa*	*"The eye hears the ping." "The eye sees 'a message from mom'."*	*"Eye just sees color/shape. No sound, no meaning."*
sota (ear)	*sadda (sound)*	*sota-viññāṇa*	*"The ear feels vibration." "The ear hears 'insult' as emotion."*	*"Ear just hears sound. Touch and emotion are later."*
ghāna (nose)	*gandha (odour)*	*ghāna-viññāṇa*	*"The nose tastes sweetness." "The nose smells 'danger'."*	*"Nose just smells odour. Taste and stories come later."*
jivhā (tongue)	*rasa (taste)*	*jivhā-viññāṇa*	*"The tongue feels heat." "The tongue hears crunch."*	*"Tongue just tastes. Heat/texture = body-door."*
kāya (body)	*phoṭṭhabba (solidity, temperature, motion/pressure)*	*kāya-viññāṇa*	*"The body sees light." "The body tastes spicy."*	*"Body just touches: hard/soft, warm/cool, moving/pressure."*

mano (mind)	*dhamma (mental objects: concepts, images, replays, meanings, intentions)*	*mano-/manoviññāṇa*	*“Mind directly sees the external color.” “Mind hears the outside sound.”*	*“Mind knows mental objects. External inputs arrive converted as dhamma.”*

- ***If anyone tries to mix doors and objects like it’s a buffet, remind them: door consciousness performs the bare minimum. Recognition, naming, liking, disliking, scheming come after, in other mind moments. Keep the first moment clean, and the rest of the analysis stops tripping over itself.***

Ch. 2 — Building Triads & Dyads: Speed-Label Drills

Orientation

When a door (dvāra) meets its proper object (ārammaṇa), a single, lawful consciousness (viññāṇa) can arise—no more, no less. This chapter trains speed-label literacy: from minimal data (a dyad = door + object), predict the only legal consciousness that completes the triad (door–object–consciousness). You’ll also learn to reject impossible pairs (e.g., ear-door never meets visible form). The aim is fast, impersonal reads that stabilize contact (phassa) before stories ignite. Use Vol. 2’s three-lens agility, but choose the dhātu read when seconds matter: “What met what—and what knew it?”

(Source anchors: Abhidhammattha-saṅgaha chs. I–II; Bhikkhu Bodhi, Comprehensive Manual of Abhidhamma; U Thittila, Consciousness.)

Diagram Hook

Plate V3.3 — “Dyad → Triad Ladder”

A left-to-right ladder: Column A (6 doors), Column B (6 objects), Column C (6 consciousnesses). Arrows show each legal dyad pointing to its one matching consciousness. Labels outside; one overlay only.

Plate V3.4 — “Illegal Pairs — Red-Cross Matrix”

6×6 grid (doors × objects). Legal cells are faint checks; illegal cells are bold red crosses. Use as a classroom “spot-and-fix” board.

Practice Section (5–12 minutes)

Modern hook. Open-plan office. A coworker coughs; a notification pings; someone wheels a chair. You catch sound → ear-door and test dyads fast before the full triad appears.

1) Speed Dyads (2–3 min).

Teacher calls any door and any object; learners shout "legal/illegal" and, if legal, the only consciousness (e.g., "Ear + sound → ear-consciousness").

2) Triad Ladder (2–3 min).

Flash a dyad on slide (e.g., body + tangible) → learners raise a card with the matching consciousness.

3) Impossible Pair Drills (2–3 min).

Rapid grid: mark illegal pairs (e.g., eye + sound ✗). Then rewrite to nearest legal pair (e.g., ear + sound ✓ → ear-consciousness).

4) Micro-Run in the office (2–3 min).

During ambient noise, label three events as dyads and predict the triad before attention drifts to commentary. Log just the triad.

Coach cues.

- ***"Name the dyad—predict the knowing—stop."***
- ***"If you need a story, you're late."***
- ***"Hub clean, rim turns: keep the hub (door–object) factual; let consciousness roll without ownership."***

Plates (for this chapter)

- ***V3.3 — Dyad→Triad Ladder (A4 landscape, PNG @300 dpi, sRGB; labels outside; one overlay).***
- ***V3.4 — Illegal Pairs—Red Cross Matrix (same specs; high-contrast red crosses; legend strip).***

Tables (for this chapter)

T V3.3 — Dyad → Only-Possible Consciousness

(door | object | lawful consciousness)

Door	*Object*	*Lawful consciousness*
cakkhu (eye)	*rūpa (visible form)*	*cakkhu-viññāṇa*
sota (ear)	*sadda (sound)*	*sota-viññāṇa*
ghāna (nose)	*gandha (odour)*	*ghāna-viññāṇa*
jivhā (tongue)	*rasa (taste)*	*jivhā-viññāṇa*
kāya (body)	*phoṭṭhabba (tangible: solidity, temperature, motion/pressure)*	*kāya-viññāṇa*
mano (mind)	*dhamma (mental object)*	*manoviññāṇa*

Legend: the dyad must be door-specific and object-specific. Mind-door legally takes dhamma only; replays of sights/sounds count as dhamma, not raw rūpa/sadda.

T V3.4 — Legal vs. Illegal Pairing Cheat-Sheet

6×6 Legality Grid (Door × Object)

Door ↓ \ Object →	*rūpa*	*sadda*	*gandha*	*rasa*	*phoṭṭhabba*	*dhamma*
cakkhu (eye)	✓ → *cakkhu-viññāṇa*	×	×	×	×	×

sota (ear)	×	✓ → ***sota-viññāṇa***	×	×	×	×
ghāna (nose)	×	×	✓ → ***ghāna-viññāṇa***	×	×	×
jivhā (tongue)	×	×	×	✓ → ***jivhā-viññāṇa***	×	×
kāya (body)	×	×	×	×	✓ → ***kāya-viññāṇa***	×
mano (mind)	×	×	×	×	×	✓ → ***manoviññāṇa***

Legend: ✓ lawful pairing yields the only possible consciousness for that dyad. × illegal pairing; fix with the row's correction cues below.

Two Sample Corrections per Row

- ***cakkhu row***

  1. ***"Eye hears the ping." → Fix: "Eye only takes rūpa; sound is sota-door."***
  2. ***"Eye sees 'a message from mom'." → Fix: "At the door: just color/shape; 'message' appears later as dhamma to mano."***

- ***sota row***

  1. ***"Ear feels vibration/pressure." → Fix: "Pressure is phoṭṭhabba for kāya-door; ear only takes sadda."***
  2. ***"Ear hears 'insult' as anger." → Fix: "Door stage is bare sadda; anger is later mind processing."***

- *ghāna row*

    1. *“Nose tastes sweetness.” → Fix: “Sweetness is rasa for jivhā-door; nose only takes gandha.”*

    2. *“Nose smells ‘danger’.” → Fix: “Danger is concept; legal object is odour only.”*

- *jivhā row*

    1. *“Tongue feels heat/spicy burn.” → Fix: “Heat/pressure are phoṭṭhabba for kāya-door; tongue only takes rasa.”*

    2. *“Tongue hears crunch.” → Fix: “Crunch is sadda for sota-door.”*

- *kāya row*

    1. *“Body sees light.” → Fix: “Light is rūpa for cakkhu-door; body only takes tangibles.”*

    2. *“Body tastes chili.” → Fix: “Taste is rasa for jivhā-door.”*

- *mano row*

    1. *“Mind sees the raw color outside.” → Fix: “Mind knows dhamma; external color becomes a mental object first.”*

    2. *“Mind hears the external sound directly.” → Fix: “Mind gets replays/ideas as dhamma; outside sadda belongs to sota-door.”*

Assessment Focus

Timed triad assembly; illegal-pair spot-and-fix.

Assessment Pack (Ch. 2)

A. True / False (8)

1. *A legal dyad (door+object) determines exactly one possible consciousness. T*

2. Eye-door can legally take sound as object. F

3. Mind-door can take dhamma (mind-object) and complete with mind-consciousness. T

4. Body-door can know visible form. F

5. Ear-door with sound completes as ear-consciousness. T

6. If a pair is illegal, no consciousness arises at that door for that object. T

7. Tongue-door can legally pair with odor. F

8. Nose-door with odor completes as nose-consciousness. T

B. Fill-in-the-Blanks (8) — Use the word bank once each.

Word bank: eye • ear • nose • tongue • body • mind • visible-form • sound • odor • taste • tangible • dhamma • eye-consciousness • ear-consciousness • body-consciousness • mind-consciousness

1. A dyad is ___ + ___. → door + object

2. Ear + sound → ___. → ear-consciousness

3. Eye + ___ → eye-consciousness. → visible-form

4. Body + tangible → ___. → body-consciousness

5. Mind + ___ → mind-consciousness. → dhamma

6. Nose + ___ → nose-consciousness. → odor

7. Tongue + ___ → tongue-consciousness. → taste

8. ___ + visible-form is the only door that can see. → eye

C. Matching (10) — Match each dyad (left) to its lawful consciousness (right).

Left (dyads):

1. *Eye + visible-form*
2. *Ear + sound*
3. *Nose + odor*
4. *Tongue + taste*
5. *Body + tangible*
6. *Mind + dhamma*
7. *Eye + sound*
8. *Tongue + odor*
9. *Ear + visible-form*
10. *Mind + visible-form (as dhamma concept)*

Right (consciousness options):

A. Mind-consciousness

B. Ear-consciousness

C. Eye-consciousness

D. Nose-consciousness

E. Tongue-consciousness

F. Body-consciousness

G. — (illegal)

H. — (illegal)

(Answers in key.)

D. Label-the-Diagram (1)

Using Plate V3.3 (Dyad→Triad Ladder), place labels for: hub = door+object dyad; rim = resulting viññāṇa. Draw one example path for ear + sound → ear-consciousness.

E. Short Answer (2)

1. *Why does a legal dyad guarantee only one consciousness? (2–3 lines)*

2. *How do "impossible pair" drills prevent diṭṭhi (self-view) from forming during contact? (2–3 lines)*

F. Scenario Case (1)

Open-plan office. You hear a rolling chair while reading on screen.

a) State the first legal dyad and its consciousness.

b) Identify one illegal dyad that might be mistakenly assumed.

c) Show the corrected legal pair for that object.

G. Micro-Log (1) — 60–90s

Template (fill once today):

"00:00 door–object → consciousness; 00:20 door–object → consciousness; 00:45 door–object → consciousness. Notes: no story / one story started."

H. Quick Quiz (5) — one-liners

1. *Eye + visible-form → ?*

2. *Body + ___ → body-consciousness.*

3. *Legal or illegal: ear + visible-form?*

4. *Mind + dhamma → ?*

5. *Legal or illegal: nose + taste?*

I. Reflection Ticket (1)

"When I labeled dyads quickly, did reactivity drop? Where did I hesitate, and why?"

Answer Key

A. T/F

1. T — Each legal dyad has exactly one lawful viññāṇa.

2. F — Eye-door never knows sound.

3. T — Mano-dvāra takes dhamma; result: mano-viññāṇa.

4. F — Body-door knows only tangibles.

5. T — Standard pairing.

6. T — If dyad is illegal, that door cannot know that object.

7. F — Tongue knows only taste.

8. T — Standard pairing.

B. Fill-in

1. door + object

2. ear-consciousness

3. visible-form

4. body-consciousness

5. mind-consciousness

6. odor

7. taste

8. eye

C. Matching

1-C, 2-B, 3-D, 4-E, 5-F, 6-A, 7-G (illegal), 8-H (illegal), 9-G (illegal), 10-A (mind can take visible-form as a mind-object—a remembered/imagined dhamma).

D. Label-the-Diagram

Hub = door+object; Rim = matching consciousness. Example path: Ear (hub-left) + Sound (hub-right) → Ear-consciousness (rim).

E. Short Answers (sample)

1. *Because contact law in Abhidhamma maps one-to-one: given a door and its proper object, the matching consciousness alone can arise; others lack the required base (pasāda-rūpa) and object field.*
2. *Illegal-pair drills keep contact impersonal and law-based; by seeing "no meeting, no knowing," the mind doesn't insert a "someone" who failed—reducing sakkāya-diṭṭhi at the hinge.*

F. Scenario (sample)

a) Ear + sound → ear-consciousness.

b) Mistaken illegal: eye + sound ✗.

c) Correction: keep ear + sound ✓; or if you shift to the screen, eye + visible-form → eye-consciousness.

G. Micro-Log

Evaluate: "no story / one story started" is the check; any content is acceptable if triads are correct.

H. Quick Quiz

1. *Eye-consciousness.*
2. *Tangible.*
3. *Illegal.*
4. *Mind-consciousness.*
5. *Illegal.*

I. Reflection Ticket

Free response; look for "faster labeling = less commentary."

Takeaway Box — Hub clean, rim turns

- *Keep the hub factual: door + object.*
- *Let the rim (consciousness) arise and pass without ownership.*
- *Illegal pairs clarify the law; legal dyads predict the only possible knowing—fast.*

Ch. 3 — Door-by-Door Clinics (I): Eye • Ear • Nose

Orientation

Three sense doors dominate daily life: eye, ear, nose. Each has its own "quirks"—what exactly counts as the object, how quickly we can tag the door under noise, and which distractors trick us into mind-door stories. In Abhidhamma terms:

- *Eye-door takes rūpa (visible form: color/brightness/shape).*
- *Ear-door takes sadda (sound waves).*
- *Nose-door takes gandha (odor).*

  When the proper object meets the door, the one matching consciousness (viññāṇa) arises; attention (manasikāra) co-arises as a universal mental factor but does not change the door. This clinic trains granularity ("what counts as the object?") and speed (door recognition under noise) so learners can keep the hub clean (door+object) and let the rim (consciousness) turn—without adding identity or story.

(Source anchors: Abhidhammattha-saṅgaha I–II; Bhikkhu Bodhi, Comprehensive Manual of Abhidhamma.)

Diagram Hook

Plate V3.5 — "Eye-Door Object Strip"

A horizontal strip of small thumbnails varying in color/brightness/edge; caption: "Object = visible form (rūpa), not 'phone/app' (concept). Labels outside; one overlay."

Plate V3.6 — "Ear-Door Wave"

Stylized waveform icons at different amplitudes; caption: "Object = sound (sadda), not 'rude coworker' (concept). One overlay; legal dyad: ear+sound."

Plate V3.7 — "Nose-Door Plume"

Rising scent plume from a cup; caption: "Object = odor (gandha), not 'favorite brand' (concept). One overlay; legal dyad: nose+odor.

Practice Section (5–12 min)

Modern hooks

- *Eye: Pop-up badge flashes on screen.*
- *Ear: Slack ping + chair roll + distant AC hum.*
- *Nose: Coffee aroma at doorway.*

Drill 1 — Door Under Noise (2–3 min)

Teacher plays a mixed clip (screen flash + ping + coffee). Learners point to the door first (eye/ear/nose), then state just the object class (visible form / sound / odor). No story.

Drill 2 — Pick-the-Object Granularity (2–3 min)

For eye, learners must name which property they actually saw (color/brightness/edge). For ear, was it tone/noise/pulse? For nose, was it sharp/sour/sweet (phenomenal character), not the brand.

Drill 3 — Triad Snap (2–3 min)

From the door+object, snap the triad:

- *Eye + visible form → eye-consciousness.*
- *Ear + sound → ear-consciousness.*
- *Nose + odor → nose-consciousness.*

  Stop. (Mind-door commentary is extra and later.)

Drill 4 — Mislabel → Fix (2–3 min)

Offer common mistakes ("Eye + notification content" / "Ear + insult" / "Nose + my favorite cafe"). Learners rewrite each to the raw object (color patch / pure sound / odor note).

Coach cues

- ***"Name the door; name the raw object; predict the only knowing."***
- ***"If you said a concept, that's mind-door—rewind."***

Plates (this chapter)

- ***V3.5 Eye-Door Object Strip (A4, PNG @300 dpi, sRGB, labels outside).***
- ***V3.6 Ear-Door Wave (same specs).***
- ***V3.7 Nose-Door Plume (same specs).***

Tables (this chapter)

T V3.5 — Door Feature Cards (I–III)

Door	*Legal object*	*Typical distractors*	*Quick object cues*	*Latency pitfall*	*Fix phrase*
cakkhu (eye)	*rūpa (visible form: color, brightness, shape)*	*Meaning, words, "face of mom," emotions*	*"Just a colored shape." No sound, no story.*	*Mind-door recognition lands a beat later and students swear it was in the eye.*	*"Eye just sees color/shape; meaning is mano on dhamma."*
sota (ear)	*sadda (sound)*	*Emotion in "Bare voice, "insult," semantic content*	*first." tone/noise*	*Mind-door parses meaning immediately after; they fuse the two.*	*"Ear just hears sound; 'insult' is concept at mano."*

ghāna (nose)	*gandha (odour)*	*Taste, danger-signal, memory*	*“Only smell.”*	*A fast memory surge feels simultaneous.*	*“Nose smells odour; stories are mind-door.”*
jivhā (tongue)	*rasa (taste)*	*Texture, heat, “crunch sound”*	*“Sweet, sour, bitter, salty, pungent, astringent.”*	*Body-door heat/pressure co-arise and get misfiled as taste.*	*“Tongue tastes; texture/heat are kāya tangibles.”*
kāya (body)	*phoṭṭhabba (solidity, temperature, motion/pressure)*	*Itch-as-concept, pain-as-story, “pleasant touch = love”*	*“Hard/soft, warm/cool, moving/pressing.”*	*Mind-door evaluation piggybacks instantly.*	*“Body just touches; feelings and tales come later.”*
mano (mind)	*dhamma object: ideas, meanings, intentions)*	*(mental images, replays,*	*“Seeing external color directly,” “hearing the outside sound”*	*“Replays and concepts count as dhamma.”*	*Confusing mental replay with external-door intake.*	*“Mind knows dhamma; externals arrive as mental objects first.”*

T V3.6 — Common Mislabels per Door (and fixes)

Wrong label (concept)	*Why it’s wrong*	*Correct raw object*	*Example triad*
“Eye sees ‘a message from mom.’”	*“Message” is concept, not visible form.*	*rūpa (color/shape)*	*cakkhu*
“Ear feels pressure.”	*Pressure is tangible, not sound.*	*phoṭṭhabba (motion/pressure)*	*kāya*
“Ear hears an insult as anger.”	*Anger is later evaluation; door has only sound.*	*sadda*	*sota*

“Nose tastes sweetness.”	*Sweetness is taste, not odour.*	*gandha*	*ghāna*
“Tongue feels heat/spicy burn.”	*Heat is tangible; taste is separate.*	*rasa (for taste)*	*jivhā*
“Body sees brightness.”	*Brightness is visible form, not tangible.*	*phoṭṭhabba (solidity/temp/motion)*	*kāya*
“Mind directly sees the outside color.”	*Mind knows mental objects; externals are converted to dhamma.*	*dhamma*	*mano*
“Nose smells ‘danger.’”	*“Danger” is concept; legal nose object is odour only.*	*gandha*	*ghāna*
“Tongue hears crunch.”	*Crunch is sound, ear-door’s job.*	*rasa (keep to taste)*	*jivhā*
“Body tastes chili.”	*Taste belongs to tongue, not body.*	*phoṭṭhabba (if pressure/heat), otherwise none*	*kāya*

Production note: keep Pāli italic, one overlay per plate, A4 landscape, sRGB. If someone insists on creative cross-wiring, hand them the legality grid from V3.4 and let reality do the teaching.

Assessment focus

Door recognition under noise; object granularity. (No stories. Pure dhātu read.)

Assessment Pack (Ch. 3)

A. True/False (8)

1. Eye-door knows visible form (rūpa), not meanings or brand names. T

2. Ear-door can know the intention behind a sound directly. F

3. Nose-door takes odor (gandha) as object. T

4. Manasikāra (attention) can switch an ear-door event into a mind-door event. F (it co-arises but doesn't change the door)

5. Seeing a color flash is an eye-door object; the app name is mind-door. T

6. Hearing a Slack ping is ear-door; feeling offended is the same ear-door object. F (offense is later mental processing)

7. Smelling coffee at the doorway is nose-door; remembering childhood café is mind-door. T

8. Under noise, always identify the door before predicting consciousness. T

B. Fill-in-the-Blanks (8)

Word bank (use each once): visible-form • sound • odor • eye-consciousness • ear-consciousness • nose-consciousness • manasikāra • phassa

1. A lawful contact set is completed at ___ when door+object+consciousness meet. → phassa

2. Eye + ___ → eye-consciousness. → visible-form

3. Ear + ___ → ear-consciousness. → sound

4. Nose + ___ → nose-consciousness. → odor

5. ___ co-arises with all cittas but does not change which door is in play. → manasikāra

6. Eye + visible-form → ___. → eye-consciousness

7. Ear + sound → ___. → ear-consciousness

8. Nose + odor → ___. → nose-consciousness

C. Matching (10)

Left (door/object cue):

1. *Eye — sudden blue badge flash*
2. *Ear — single ping + decay tail*
3. *Nose — roasted note near doorway*
4. *Eye — edge contrast (black/white border)*
5. *Ear — low hum (HVAC)*
6. *Nose — sweet-acidic whiff (citrus)*
7. *Eye — brightness pulse (screen wake)*
8. *Ear — rolling chair wheels*
9. *Nose — burnt trace (over-toast)*
10. *Eye — color block without label*

Right (best classification):

A. visible-form → eye-consciousness

B. sound → ear-consciousness

C. odor → nose-consciousness

(Match each 1–10 to A/B/C.)

D. Label-the-Diagram (1)

On Plate V3.6 "Ear-Door Wave", label hub as ear + sound, and rim as ear-consciousness. Draw one clean arrow from hub → rim.

E. Short Answer (2)

1. *In one or two sentences, explain why "brand name" is never an eye-door object.*

2. *Under mixed stimuli, how does naming the raw object reduce mislabeling and later diṭṭhi (self-view)?*

F. Scenario Case (1)

Open-plan office burst (10 seconds): screen flash; Slack ping; colleague walks past with coffee.

a) List the three doors with their raw objects in the order you noticed them.

b) For one of them, write the completed triad (door + object → consciousness).

c) Identify one mind-door add-on you nearly told yourself—and rewrite it back to the raw object.

G. Micro-Log (1) — 60–90s

Template:

- *00:05 Door: ___ | Object: ___ | Consciousness: ___*
- *00:30 Door: ___ | Object: ___ | Consciousness: ___*
- *01:00 Door: ___ | Object: ___ | Consciousness: ___*

  Check: "story started? yes/no"

H. Quick Quiz (5)

1. *Eye-door object is called ___ (Pāli term).*
2. *Ear-door object is called ___ (Pāli term).*
3. *Nose-door object is called ___ (Pāli term).*
4. *True/False: Attention can make ear-door know a visible form.*
5. *Fill: Nose + odor → ___-consciousness.*

I. Reflection Ticket (1)

"When I forced myself to name the raw object, which stories dropped away? One example."

Answer Key

A. T/F

1. T — Eye-door never knows meanings; only visible form.

2. F — Intention/meaning belongs to later processing (often mind-door).

3. T — Canonical pairing.

4. F — Manasikāra co-arises universally; it doesn't swap doors.

5. T — "App name" is a concept (mind-door).

6. F — Offense ≠ ear object; it's mental affect.

7. T — Odor now; memory is mind-door later.

8. T — Door → Object → Knowing (in that order).

B. Fill-in

1. phassa

2. visible-form

3. sound

4. odor

5. manasikāra

6. eye-consciousness

7. ear-consciousness

8. nose-consciousness

C. Matching

1-A, 2-B, 3-C, 4-A, 5-B, 6-C, 7-A, 8-B, 9-C, 10-A

D. Label-the-Diagram

Hub = ear + sound; Rim = ear-consciousness; arrow hub→rim.

E. Short Answers (samples)

1. ***"Brand name" is a concept (mind-door); the eye-door only takes visible form—color/brightness/shape.***

2. ***Naming the raw object locks the event to lawful contact and blocks add-on identity/judgment, reducing diṭṭhi.***

F. Scenario (sample)

a) Eye + visible form; Ear + sound; Nose + odor (order varies).

b) Ear + sound → ear-consciousness.

c) Mind-door add-on: "They're inconsiderate." Rewrite: "sound: rolling wheels."

G. Micro-Log

Correct if triads are lawful and story flag is honest.

H. Quick Quiz

1. rūpa 2) sadda 3) gandha 4) False 5) nose-

I. Reflection

Open, teacher-assessed.

Takeaway Box — Hub clean, rim turns

- ***Eye = visible form; Ear = sound; Nose = odor.***
- ***Name door → name raw object → predict the only knowing.***
- ***Keep the hub factual; let the rim arise and pass without story.***

Ch. 4 — Door-by-Door Clinics (II): Tongue • Body • Mind

Orientation

Three doors complete the six: tongue, body, and mind. Each has a distinct lawful object (ārammaṇa):

- ***Tongue-door knows taste (rasa).***

- ***Body-door knows tangible (phoṭṭhabba), i.e., the felt qualities of hard/soft (pathavī), hot/cold (tejo), pressure/motion (vāyo).***

- ***Mind-door knows dhamma-objects (dhammārammaṇa): concepts (paññatti) and paramattha dhammas (citta, cetasikas, subtle rūpas) — and only mind-door can take Nibbāna as object.***
  We train two skills: (1) pick the raw object (granularity), and (2) disambiguate body-door sensation from mind-door commentary. As always: name door → object → knowing, keep it impersonal; manasikāra co-arises but doesn't change the door.

Modern hook. A tea-tasting (tongue-door), a rough keycap while typing (body-door), and a remembered meeting (mind-door).

Diagram Hook

- ***Plate V3.8 — "Tongue-Door Palette." A strip of taste tiles (sweet/sour/salty/bitter/umami/neutral). Caption: "Object = rasa (taste), not 'brand' or 'recipe' (concept)." Labels outside; one overlay.***

- ***Plate V3.9 — "Body-Door Contact Map." Three radial bands labeled pathavī (hard/soft), tejo (hot/cold), vāyo (pressure/motion). Caption: "Object = phoṭṭhabba qualities." One overlay.***

- ***Plate V3.10 — "Mind-Door Object Field." Concentric rings: inner = Nibbāna; mid = paramattha dhammas (citta/cetasika/subtle rūpa); outer = concepts (paññatti). Caption: "Mind-door only." One overlay.***

Doctrinal Core

- ***Tongue-door: lawful object = taste; triad: tongue + taste → tongue-consciousness.***

- ***Body-door: lawful object = tangible, comprising felt earth/fire/air qualities (water/cohesion isn't directly tangible). Triad: body + tangible → body-consciousness.***

- ***Mind-door: lawful object = dhamma (concepts, mental factors, subtle rūpas, and Nibbāna). Triad: mind + dhamma → mind-consciousness.***

- ***Attention (manasikāra) co-arises but doesn't swap doors. Illegals: tongue can't know odor; body can't know color; mind-door can know any mind-object (including a concept of color).***

Practice Section (5–12 min)

Drill 1 — Pick-the-Object Granularity (2–3 min).

- ***Tea: say "tongue + taste (bitter/umami) → tongue-viññāṇa." Not "matcha brand."***

- ***Keycap: "body + tangible (hard + rough + slight motion) → body-viññāṇa." Not "cheap keyboard."***

- ***Memory: "mind + dhamma (yesterday's meeting image/words) → mind-viññāṇa." Not "they were unfair."***

Drill 2 — Door vs. Commentary (2–3 min).

Teacher presents pairs; learners rewrite to raw object:

- ***"This tea is sophisticated." → taste note only.***

- ***"This desk is annoying." → hardness/edge/pressure only.***

- ***"They ignored me." → remembered words/image (dhamma).***

Drill 3 — Mind-Door Legality (2–3 min).

Flash cards: concept / paramattha / Nibbāna. Learners answer "mind-door only?" and, if yes, complete the triad. Emphasize: only mind-door can take Nibbāna.

Drill 4 — Three-scene Snap (2–3 min).

Coach calls: sip → keypress → recall; learners write three triads in order, no story.

Plates (this chapter)

- ***V3.8 Tongue-Door Palette (A4, PNG @300 dpi, sRGB; labels outside, one overlay).***
- ***V3.9 Body-Door Contact Map (same specs).***
- ***V3.10 Mind-Door Object Field (same specs).***

Tables (this chapter)

- ***T V3.7 — Tongue/Body Object Types***

Door	*Legal object*	*Raw cues*	*Typical distractors*	*Fix phrase*	*Example triad*
jivhā (tongue)	*rasa (taste)*	*Pure taste quality only; no texture, no temperature*	*Texture (“crunchy”), heat/burn, “spicy pain,” emotion about the food*	*“Tongue just tastes; texture/heat belong to kāya; stories go to mano.”*	*jivhā*
kāya (body)	*phoṭṭhabba (tangible: solidity, temperature, motion/pressure)*	*Hard/soft; warm/cool; pressing/moving/stretching*	*“Body tastes chili,” “body hears vibration,” narrative about comfort/discomfort*	*“Body just touches: solidity, temperature, motion/pressure. Nothing else.”*	*kāya*

- ***Trainer hint: if a sensation contains both heat and taste, split legally by door. Heat → kāya/phoṭṭhabba; taste → jivhā/rasa. The mind can knit them later; the doors don't.***

T V3.8 — Mind-Door: Object Classes

Class	*Examples*	*Legal? (which doors)*	*Notes (concepts / paramattha / Nibbāna)*
Recollected or imagined visible form as mental object	*Remembered red dot; imagined triangle; after-image*	*Mind-door legal; eye-door only for present external rūpa*	*As a mental image it functions as dhamma; typically counted as concept (paññatti) even though it depicts rūpa.*
Recollected or imagined sound as mental object	*Replay of a ping; inner "speech" line*	*Mind-door legal; ear-door only for present external sadda*	*Mental replay is dhamma; concept-laden, not raw sadda.*
Pure mental states (paramattha mind-objects)	*Feeling (vedanā), perception (saññā), intention (cetanā), attention, faith, doubt*	*Mind-door only*	*These are paramattha dhammas (cetasikas/citta) when taken as objects in insight.*
Concepts (paññatti)	*Words, names, meanings, numbers, "a message from mom," roles, stories*	*Mind-door only*	*Not paramattha; conventional designations the mind knows as dhamma.*

Signs (nimitta)	*Breath sign; kasiṇa disk; learned image*	*Mind-door only*	*Training concepts used for concentration; counted under paññatti.*
Past/future/imagined event packages	*Yesterday's meeting; tomorrow's plan; counterfactuals*	*Mind-door only*	*Entirely conceptual constructs; lawful as dhamma objects.*
Rūpas only mind can know	*"Space" delimitation; subtle material notions used in exercises*	*Mind-door only*	*Treated as dhamma when known by mind; classification depends on context; often conceptual.*
Nibbāna	*Object of supramundane path and fruition*	*Mind-door only (never five-door)*	*Unique paramattha dhamma; not a concept. Only lokuttaraconsciousness takes it as object.*
Ethical frames and intentions	*Vows, decisions, plans, resolutions*	*Mind-door only*	*Conceptual content known as dhamma; underlying intention (cetanā) is paramattha.*
Emotion patterns as known objects	*Anger episode; joy tone; worry loop*	*Mind-door only*	*The storyline is paññatti; constituent feelings and mental factors are paramattha if taken precisely.*

- *Production note: keep Pāli in italics, one overlay per plate, A4 landscape, sRGB.*

Assessment focus

Disambiguate body-door vs. mind-door commentary; confirm legality of Nibbāna as object (mind-door only).

Assessment Pack (Ch. 4)

A. True / False (10)

1. *Tongue-door knows taste, not "brand." T*
2. *Body-door's tangible includes hardness, temperature, and motion/pressure. T*
3. *Water element (cohesion) is directly tangible by body-door. F*
4. *Remembering a meeting is mind-door with dhamma as object. T*
5. *Only mind-door can take Nibbāna as object. T*
6. *With enough attention, body-door can know visible color. F*
7. *A rough keycap is a concept at mind-door. F (it's tangible at body-door)*
8. *Taste notes like "sweet/umami" are lawful tongue-door objects. T*
9. *"They disrespected me" is a lawful ear-door object. F (that's commentary; ear-door only knows sound)*
10. *Manasikāra can change which door is active. F*

B. Fill-in-the-Blanks (10) — Use each once.

Word bank: taste • tangible • dhammārammaṇa • tongue-consciousness • body-consciousness • mind-consciousness • hardness • temperature • motion/pressure • Nibbāna

1. *Tongue + ___ → ___. → taste; tongue-consciousness*
2. *Body + ___ → ___. → tangible; body-consciousness*
3. *Mind + ___ → ___. → dhammārammaṇa; mind-consciousness*
4. *The three tangible sub-qualities are ___, ___, and ___. → hardness; temperature; motion/pressure*

5. Only mind-door can take ___ as object. → Nibbāna

C. Matching (10) — Match the cue to its lawful classification

Left (cue):

1. Bitter aftertaste on tongue

2. Heat from mug against palm

3. Keycap push + spring return

4. Remembered email text

5. Visualized logo of a tea brand

6. “They talked over me” (narrative)

7. Cool draft on skin

8. Tingling from phone vibration

9. Sweet-sour sip #2

10. Contemplation of Nibbāna

Right (class):

A. Tongue-door: taste → tongue-viññāṇa

B. Body-door: tangible → body-viññāṇa

C. Mind-door: concept → mind-viññāṇa

D. Mind-door: paramattha → mind-viññāṇa

E. Mind-door: Nibbāna → mind-viññāṇa

D. Label-the-Diagram (1)

On Plate V3.10 “Mind-Door Object Field,” label the three rings (concepts / paramattha dhammas / Nibbāna) and draw one clean triad arrow: mind + dhamma → mind-consciousness.

E. Short Answer (2)

1. ***Why is water element (āpo) not counted among directly tangible objects at body-door, though it's a basic element? (2–3 lines)***

2. ***Give one example each where a learner confuses body-door sensation with mind-door commentary, and rewrite it into raw dhātu language. (2–3 lines)***

F. Scenario Case (1)

Tea-tasting, typing, remembering (60 seconds). You sip hot tea, type a line on a rough keycap, and recall yesterday's meeting decision.

a) Write the triad for each event in the order noticed.

b) Identify one illegal re-label you might slip into (e.g., "body + visible form") and correct it.

c) State which door alone could take Nibbāna as object and why.

G. Micro-Log (1) — 60–90s

Template (use once today):

- ***00:10 Door: ___ | Object: ___ | Consciousness: ___ (no story)***

- ***00:40 Door: ___ | Object: ___ | Consciousness: ___***

- ***01:00 Door: ___ | Object: ___ | Consciousness: ___***
  Flag: "Commentary started? yes/no."

H. Quick Quiz (5)

1. ***Fill: Body + tangible → ___-consciousness.***

2. ***Name the three tangible qualities.***

3. ***Legal or illegal: tongue + odor?***

4. ***Which door can know concepts?***

5. ***Which door alone can take Nibbāna as object?***

I. Reflection Ticket (1)

"When I named raw tangible vs. story about the sensation, what changed in my reaction? One concrete example."

Answer Keys

A. True/False

1. T 2) T 3) F 4) T 5) T 6) F 7) F 8) T 9) F 10) F

B. Fill-in

1. taste; tongue-consciousness

2. tangible; body-consciousness

3. dhammārammaṇa; mind-consciousness

4. hardness; temperature; motion/pressure

5. Nibbāna

C. Matching

1-A, 2-B, 3-B, 4-C (conceptual text), 5-C (visualized logo as concept), 6-C (narrative = concept), 7-B, 8-B (tangible vibration/pressure), 9-A, 10-E

D. Label-the-Diagram

Rings correctly named; arrow: mind + dhamma → mind-viññāṇa. Inner ring reserved for Nibbāna (mind-door only).

E. Short Answers (samples)

1. Āpo-dhātu (cohesion) is not directly tangible; body-door contacts are the felt earth/fire/air qualities (hardness/temperature/motion). Cohesion is inferred, not touched.

2. "This desk is annoying" → body + tangible (hard edge/pressure); "They ignored me" → mind + remembered words/image (dhamma).

F. Scenario (sample)

a) Tongue + taste → tongue-viññāṇa; Body + tangible → body-viññāṇa; Mind + dhamma (memory) → mind-viññāṇa.

b) Illegal slip: "Body + visible form" → correct to Body + tangible.

c) Mind-door only, because Nibbāna is a dhamma object not available to the five sense-doors.

G. Micro-Log

Accept lawful triads with honest story flag.

H. Quick Quiz

1. body- 2) hardness, temperature, motion/pressure 3) Illegal 4) Mind-door 5) Mind-door only

Takeaway Box

- *Tongue = taste; Body = tangible (hard/soft, hot/cold, pressure/motion); Mind = dhamma (concepts, paramattha, Nibbāna).*
- *Call door → object → knowing; keep the hub raw, rim impersonal.*
- *Only mind-door can legally know Nibbāna.*

Ch. 5 — Concepts vs. Paramattha: What Counts as the Object?

Orientation

In Abhidhamma, ultimates (paramattha-dhammas) are the irreducible realities: citta, cetasika, rūpa, and Nibbāna. Concepts (paññatti) are designations and constructions we think with—names, labels, stories, diagrams, "my phone," "urgent," "boss," "deadline." Five-door objects (visible form, sound, odor, taste, tangible) are paramattha rūpa; concepts are not directly seen/heard/smelled/tasted/touched—they're known at the mind-door as dhammārammaṇa. This clinic trains you to peel a moment back to its raw object quickly and correctly: door → paramattha object → consciousness, and only then note any concept overlay at the mind-door. Done well, this cuts self-view: no actor, only lawful meeting.
(Source anchors: Abhidhammattha-saṅgaha I–II; Bhikkhu Bodhi, A Comprehensive Manual of Abhidhamma.)

Modern hook. A banner flashes "URGENT". Eye-door knows shape/color (visible form). The urgency story is a concept at the mind-door. Stop at the eye-triad first; then—if it appears—note the concept as a separate mind-door event.

Diagram Hook

- ***Plate V3.11 — "Two-Tier Object Panel (paramattha/paññatti)"***
  Upper tier = five paramattha sense-objects (color, sound, odor, taste, tangible). Lower tier = common overlays (brand, role, urgency, identity). Labels outside, one overlay only.

- ***Plate V3.12 — "Layer-Peel Flow"***
  Flow arrows: door → paramattha object → consciousness (stop) → optional mind-door: concept. Caption: "Paramattha first; paññatti second."

Doctrinal Core

- ***Paramattha: the four ultimates—citta, cetasika, rūpa, Nibbāna.***

- ***Paññatti (concept): names, shapes-as-designs, categories, roles, times, ownership, stories. Not ultimate; mind-door only.***

- ***Sense-door objects are paramattha rūpas:***

  - ***Eye: visible form (color/brightness/edge/shape)***

  - ***Ear: sound (tone/noise/pulse)***

  - ***Nose: odor (qualities of smell)***

  - ***Tongue: taste (sweet/sour/salty/bitter/umami)***

  - ***Body: tangible (hard/soft; hot/cold; pressure/motion)***

- ***Mind-door object (dhammārammaṇa) includes: concepts, mental factors, cittas, subtle rūpas, and Nibbāna (mind-door only).***
  Teacher script (peel without self-view):

"Name the door; name the raw paramattha object; complete the triad. If a concept appears, tag it as a separate mind-door event. No owner is required."

Practice Section (5–12 min)

1) Two-Tier Tag (2–3 min).

Show slides: "LOGO," "URGENT," "3:00 PM," a coworker's face. Learners must:

- ***First: door + paramattha object → matching consciousness (eye + visible form → eye-viññāṇa).***

- ***Then (if present): mind + concept → mind-viññāṇa (e.g., "urgent," "boss," "deadline").***

2) Concept or Paramattha? (2–3 min).

Rapid-fire list: red pixel, manager, siren tone, brand loyalty, rough edge, sweetness. Learners hold P (paramattha) or C (concept) cards.

3) Peel Script Drill (2–3 min).

Pairs practice the script: one describes a scene including overlays; partner peels to the raw object and re-states as a dhātu triad + (optional) mind-door concept.

4) Double-Entry Log (2–3 min).

T-chart: left = paramattha triads; right = concept mind-door events that followed. One minute of logging in silence.

Plates (this chapter)

- ***V3.11 Two-Tier Object Panel (paramattha/paññatti) — A4, PNG @300 dpi, sRGB; labels outside; one overlay.***

- ***V3.12 Layer-Peel Flow — same specs; high-contrast arrows; hub clean.***

Tables (this chapter)

- ***T V3.9 — Object Type → Which Door***

Object type	*Paramattha or Concept?*	*Legal door (s)*	*Example cue*	*Completed triad*
Visible form (color/shape/brightness)	*Paramattha (rūpa)*	*cakkhu only*	*Red dot on screen*	*cakkhu | rūpa | cakkhu-viññāṇa*
Sound (tone/noise/voice)	*Paramattha (sadda)*	*sota only*	*Phone ping*	*sota | sadda | sota-viññāṇa*
Odour	*Paramattha (gandha)*	*ghāna only*	*Coffee aroma*	*ghāna | gandha | ghāna-viññāṇa*
Taste	*Paramattha (rasa)*	*jivhā only*	*First sweet note of mango*	*jivhā | rasa | jivhā-viññāṇa*
Tangible: solidity	*Paramattha (phoṭṭhabba)*	*kāya only*	*Hard laptop edge*	*kāya | phoṭṭhabba | kāya-viññāṇa*
Tangible: temperature	*Paramattha (phoṭṭhabba)*	*kāya only*	*Heat on tongue surface*	*kāya | phoṭṭhabba | kāya-viññāṇa*
Tangible: motion/pressure	*Paramattha (phoṭṭhabba)*	*kāya only*	*Wrist pressure, stretching*	*kāya | phoṭṭhabba | kāya-viññāṇa*

Mental image/replay of a sight	*Concept (paññatti) as object*	*mano only*	*Picture the red dot later*	*mano | dhamma | manoviññāṇa*
Inner speech / replayed sound	*Concept (paññatti) as object*	*mano only*	*Repeat the ping in your head*	*mano | dhamma | manoviññāṇa*
Word/meaning/number/name	*Concept (paññatti)*	*mano only*	*“Message from mom,” 7×7*	*mano | dhamma | manoviññāṇa*
Mental factors taken as object (e.g., vedanā, saññā, cetanā)	*Paramattha (dhamma)*	*mano only*	*Noticing the bare pleasant feeling*	*mano | dhamma | manoviññāṇa*
Training sign (nimitta)	*Concept (paññatti)*	*mano only*	*Breath disk, learned image*	*mano | dhamma | manoviññāṇa*
Past/future/imagined event	*Concept (paññatti)*	*mano only*	*Planning tomorrow’s call*	*mano | dhamma | manoviññāṇa*
“Space” delimitation (as conceived)	*Often concept (paññatti) in practice*	*mano only*	*Boundary around the breath*	*mano | dhamma | manoviññāṇa*
Nibbāna	*Paramattha (dhamma)*	*mano only*	*Object of path/fruition*	*mano | Nibbāna | lokuttara manoviññāṇa*

- *Tiny sanity check: if it has meaning, story, label, or time-travel, it’s a mind-door dhamma object. Five doors do raw intake only.*
- *T V3.10 — Concept Overlay Examples*

Raw paramattha object	Common overlay (paññatti)	Why it's not the door-object	Correct re-statement
rūpa (colored patch) at eye-door	"A message from mom"	Meaning is concept; eye-door only takes visible form	"At cakkhu: just color/shape. 'Message' is mano knowing dhamma later."
sadda (sound) at ear-door	"An insult"	Emotion/meaning are concepts layered after bare sound	"At sota: just sound. 'Insult' is concept at mano."
gandha (odour) at nose-door	"Gas leak danger"	"Danger" is a concept, not odour	"At ghāna: only odour. 'Danger' is mano on dhamma."
rasa (taste) at tongue-door	"Spicy pain story"	Heat/burn are kāya tangibles; storyline is concept	"Split it: jivhā knows taste; kāya knows heat/pressure; story is mano."
phoṭṭhabba (solidity) at body-door	"This phone is stressful"	"Stressful" is appraisal; body-door has only tangible	"At kāya: hardness/pressure. 'Stress' is mind's judgment."
phoṭṭhabba (temperature) at body-door	"Tongue tastes heat"	Temperature is body-door, not taste	"Heat = kāya/phoṭṭhabba; taste = jivhā/rasa."
sadda at ear-door	"I heard the meaning instantly"	Meaning is mind-door parsing; ear only hears	"Ear hears; mind parses. Two legal moments, not one."
rūpa at eye-door	"I saw respect in his eyes"	"Respect" is conceptual/affective, not visible form	"Eye sees color/shape; 'respect' is mano concept."

dhamma (feeling, vedanā) at mind-door	*“My whole life is ruined”*	*Global storyline is concept; raw object is a single mental factor*	*“Object is bare pleasant/painful/neutral feeling; narrative is paññatti.”*
dhamma (inner image) at mind-door	*“I’m seeing the external light again”*	*Recollected image is mental, not present external rūpa*	*“Mind knows a mental image as dhamma; not an eye-door sight.”*
dhamma (breath nimitta) at mind-door	*“Magic glowing thing outside”*	*Nimitta is a learned sign, conceptual and internal*	*“Training sign is paññatti known by mano as dhamma.”*
Nibbāna (mind-door only)	*“A peaceful blank I constructed ”*	*Constructed blanks are concepts; Nibbāna is unconditioned paramattha*	*“Only lokuttara mind takes Nibbāna; not a fabricated blank state.”*

- *That’s your chapter slice. If anyone still claims the mind “hears” the street noise directly, hand them T V3.4’s grid and a cup of reality.*

Assessment focus

Identify the paramattha object beneath common concept overlays; keep the triad clean and separate from the concept event.

Assessment Pack (Ch. 5)

A. True / False (10)

1. “My phone” is a concept; the eye-door object is visible form. T

2. “Urgent” can be directly seen by the eye-door. F

3. Five-door objects are paramattha rūpa. T

4. A concept (paññatti) is known at the mind-door. T

5. Nibbāna is concept only. F (ultimate; mind-door object)

6. "Boss" is a lawful ear-door object when you hear their voice. F (voice = sound; "boss" = concept at mind-door)

7. "Red patch" is paramattha at eye-door. T

8. "Schedule conflict" is paramattha at body-door. F (concept; mind-door)

9. Paramattha first, concept second—this is the correct peel order. T

10. A triad description requires an owner of the experience. F

B. Fill-in-the-Blanks (10) — Use each once.

Word bank: paññatti • paramattha • visible form • sound • odor • taste • tangible • mind-door • concept • dhammārammaṇa

1. Five-door objects are ___ rūpa. → paramattha

2. "Brand/name/role" is a ___. → concept

3. The object class known only at the ___ is ___ (includes concepts). → mind-door; dhammārammaṇa

4. Eye knows ___; ear knows ___; nose knows ___. → visible form; sound; odor

5. Tongue knows ___; body knows ___. → taste; tangible

6. ___ refers to designations and stories; ___ refers to ultimates. → paññatti; paramattha

C. Matching (10) — Match each cue to "Paramattha (which door?)" or "Concept (mind-door)"

Left (cue):

1. ***Blue pixel grid on screen***
2. ***"URGENT" meaning***
3. ***Siren wail***
4. ***"Emergency protocol" plan***
5. ***Bitter note on tea***
6. ***Rough keycap edge***
7. ***"This keyboard is cheap"***
8. ***Coffee aroma***
9. ***"Marketing deadline"***
10. ***Heat from mug***

Right (class):

A. Eye-door paramattha (visible form)

B. Ear-door paramattha (sound)

C. Nose-door paramattha (odor)

D. Tongue-door paramattha (taste)

E. Body-door paramattha (tangible)

F. Concept (mind-door)

D. Label-the-Diagram (1)

On Plate V3.12 "Layer-Peel Flow," label: (1) door → paramattha object → consciousness (stop), and (2) mind-door → concept (if present). Draw one example path for URGENT scene.

E. Short Answer (2)

1. ***In 3–4 lines, explain why "boss" is never a five-door object, even when you see/hear them.***

2. ***Give a step-by-step peel script for reading a pop-up badge labeled "ASAP," separating paramattha and concept.***

F. Scenario Case (1)

Meeting alert: Phone lights with "URGENT" while you type and smell coffee.

a) Write the three paramattha triads you first know (order you noticed).

b) List two concept overlays that followed and tag them as mind-door.

c) Rewrite the scene as two lines: Line 1 = only paramattha triads; Line 2 = mind-door concepts.

G. Micro-Log (1) — 60–90s

Template (fill once):

- ***00:15 door–paramattha → consciousness***
- ***00:35 door–paramattha → consciousness***
- ***01:00 mind + concept → mind-viññāṇa***
  Flag: "Did I invert order (concept first)? yes/no."

H. Quick Quiz (5)

1. ***Which is paramattha: "triangle shape" or "warning sign"?***
2. ***Which door can know concepts?***
3. ***Legal or illegal: ear-door knows "manager."***
4. ***Fill: Mind + ___ → mind-consciousness (concept case).***
5. ***Complete: Body + tangible → ___-consciousness.***

I. Reflection Ticket (1)

"When I peeled a live scene to paramattha first, how did my emotion shift? One specific example."

Takeaway Box

- *Paramattha first, concept second. Five-door objects are paramattha rūpa; concepts are mind-door (dhammārammaṇa).*

- *Keep the triad clean (door + paramattha object → knowing); tag concepts as separate events.*

- *Peeling reduces story and self-view—faster clarity, fewer false alarms.*

Figures & Tables (production brief)

- *V3.11 Two-Tier Object Panel — A4 landscape, PNG @300 dpi, sRGB; high-contrast tiers; labels outside; one overlay.*

- *V3.12 Layer-Peel Flow — same specs; two-stage path; hub clean.*

- *T V3.9 Object Type → Which Door — include "edge cases" (e.g., remembered color = concept at mind-door).*

- *T V3.10 Concept Overlay Examples — show common mislabels and their correct re-statement.*

Answer Keys

A. True/False

1. T 2) F 3) T 4) T 5) F 6) F 7) T 8) F 9) T 10) F

B. Fill-in

1. paramattha 2) concept 3) mind-door; dhammārammaṇa

2. visible form; sound; odor 5) taste; tangible 6) paññatti; paramattha

C. Matching

1-A, 2-F, 3-B, 4-F, 5-D, 6-E, 7-F, 8-C, 9-F, 10-E

D. Label-the-Diagram

Correct if the first line stops after triad; second line shows mind-door concept as a separate event.

E. Short Answers (samples)

1. *"Boss" is a concept—a role/label. Eye/ear know paramattha (visible form/sound) only; the role arises at the mind-door.*
2. *Script: "Eye + visible form → eye-viññāṇa (stop). Mind + concept 'ASAP' → mind-viññāṇa (note). No owner required."*

F. Scenario (sample)

a) Eye + visible form → eye-viññāṇa; Body + tangible (keys) → body-viññāṇa; Nose + odor (coffee) → nose-viññāṇa.

b) Concepts: "urgent task," "meeting pressure" → mind-door.

c) Line 1: three triads only. Line 2: two mind-door concepts, each tagged.

G. Micro-Log

Accept if order is paramattha first, concept second, with honest flag.

H. Quick Quiz

1. "Triangle shape" (paramattha visible form)

2. Mind-door

3. Illegal

4. dhammārammaṇa

5. body- (body-consciousness)

Ch. 6 — From Triad to Contact (Phassa): Exact Handoff

Orientation

A triad is the minimal set for knowing: door (dvāra) + object (ārammaṇa) + matching consciousness (viññāṇa). Contact (phassa) is the strike—the precise moment the three actually align. This chapter trains you to see the handoff from "triad available" → "contact struck," and to diagnose mismatch cases: door–object present but the wrong consciousness (or none) appears. We'll also place phassa on our Mogok map as ② Present Effect, contrasting it with ③ Present Cause processes (craving, grasping, becoming) which we defer to later chapters. Guiding question: When exactly did it meet?

Modern hook. Noisy room; you half-hear your name. Was that already contact, or only when ear + sound + ear-consciousness lined up clearly?

Diagram Hook

Plate V3.13 — "Triad → Contact Switch"

A hub-and-rim diagram: hub = door + object; rim = matching consciousness. A toggle icon shows "AVAILABLE triad" vs "CONTACT STRUCK (phassa)". Labels outside; one overlay.

Plate V3.14 — "Mismatch Scenarios"

Three rows of mini-timelines:

A) Legal dyad, no matching consciousness → no contact.

B) Legal dyad, late matching consciousness → delayed contact.

C) Legal dyad at sense-door, but brain jumps to mind-door concept → sense contact missed; mind-door contact later.

Doctrinal Core

- ***Definition (working): Phassa occurs only when a proper door meets its proper object and the corresponding consciousness arises together.***

- ***Lawfulness: Given a legal dyad (e.g., ear + sound), there is exactly one matching consciousness (ear-viññāṇa). If that consciousness does not arise, no contact at that door.***

- ***Placement in the arc: Phassa = ② Present Effect (what is already happening now). The ③ Present Cause stream (e.g., vedanā → taṇhā → upādāna → bhava) follows; we'll train that***

handoff later.

- *Mind-door special case: Concepts (paññatti), mental factors, subtle rūpas, and Nibbāna are mind-door objects; phassa there is mano-phassa and may occur after (or without) a sense-door contact.*

Practice Section (5–12 min)

Drill 1 — "Switch, don't assume" (2–3 min).
Teacher plays noisy audio with a muffled name. Learners hold up: A = available dyad, B = contact struck, C = no contact. Debrief: what tipped it into phassa?

Drill 2 — Triad Gate (2–3 min).
Slide shows door + object. Learners must say the only lawful consciousness and then add "contact? yes/no" depending on whether attention/conditions allow it right now.

Drill 3 — Mismatch Triage (2–3 min).
Three quick vignettes (see table T V3.12). Learners choose outcome: no contact / delayed sense-door contact / mind-door contact only.

Drill 4 — Map It (2–3 min).
On a 4-quadrant Mogok strip, place phassa in ② Present Effect; write one next-step arrow to vedanā (not trained here—just mark the lane).

Plates (this chapter)

- *V3.13 Triad→Contact Switch (A4, PNG @300 dpi, sRGB; labels outside; one overlay).*
- *V3.14 Mismatch Scenarios (same specs; three rows; clear legends).*

Tables (this chapter)

- ***T V3.11 — Contact Pre-conditions***

Door	*Legal object*	*Matching consciousness*	*Must co-arise? (Y/N)*	*If absent, outcome*
cakkhu (eye)	*rūpa (visible form)*	*cakkhu-viññāṇa*	*Y*	*If any of the three isn't present together, no eye-contact (phassa). Result: no seeing, maybe a different door fires or mind-door spins a concept.*
sota (ear)	*sadda (sound)*	*sota-viññāṇa*	*Y*	*No sound-contact. You don't "hear the meaning"; either silence, other door, or mind-door replay.*
ghāna (nose)	*gandha (odour)*	*ghāna-viññāṇa*	*Y*	*No nose-contact. Any "danger smell" you swear you sensed is mind-door storytelling.*
jivhā (tongue)	*rasa (taste)*	*jivhā-viññāṇa*	*Y*	*No taste-contact. Heat/texture alone triggers body-door, not tongue-door.*
kāya (body)	*phoṭṭhabba (solidity, temperature, motion/pressure)*	*kāya-viññāṇa*	*Y*	*No body-contact. Comfort/discomfort narratives are mind-door; without tangible, nothing fires here.*

mano (mind)	*dhamma (mental object)*	*manoviññāṇa*	*N (object may be past/future/concept yet taken now)*	*If a mental object isn't presented, no mind-door contact. You get a blank or a jump to the latest replay/idea when one appears.*

- ***Trainer cue: five doors demand a same-moment threefold meet (door base, legal object, matching consciousness). Mind-door is looser about the object's temporal status but still needs a valid dhamma presented now.***
- ***T V3.12 — Mismatch Type → Likely Outcome***

Scenario	*What's present*	*What's missing*	*Outcome*	*Fix phrase*
Eye tries to "hear the ping."	*cakkhu + external event*	*Legal object for eye (rūpa); correct door for sound*	*No seeing of the ping. If sota conditions are met, hearing occurs; otherwise nothing.*	*"Sound is sota only. Route to ear or stop."*
Ear "feels pressure."	*sota + vibration myth*	*Legal object for ear (sadda); actual phoṭṭhabba at body-door*	*No hearing-contact for pressure; body-door may fire instead.*	*"Pressure is kāya/phoṭṭhabba, not ear."*
Nose "tastes sweetness."	*ghāna + odour present*	*rasa for tongue-door*	*No taste-contact. Only smell occurs; taste needs jivhā.*	*"Smell is gandha; taste is rasa. Split them."*
Tongue "feels heat/spicy burn" as taste.	*jivhā + chili present*	*Correct kāya tangible labeling*	*Taste + body-tangible co-occur;*	*"Taste = jivhā/rasa; heat/pressure = kāya/phoṭṭhabba."*

			students merge them.	
Body "sees brightness."	*kāya + light*	*Legal body object*	*No body-contact for light; eye-door may see; body-door idle.*	*"Light is rūpa for eye; body only does tangibles."*
Mind "hears the outside sound directly."	*mano + inner replay*	*Conversion to dhamma is denied in language*	*Only mind-door on a replay/idea occurs; not ear-door hearing.*	*"Mind knows dhamma (replay/meaning), not raw sadda."*
Eye "saw a message (meaning) instantly."	*cakkhu + rūpa + immediate concept*	*Stage separation*	*Lawful seeing occurs, then mind-door parses meaning; learner fuses them.*	*"Two moments: see first; meaning later at mano."*
Ear "heard an insult as anger."	*sota + sadda + emotion later*	*Stage separation*	*Hearing occurs; anger belongs to mind-door processing.*	*"Ear hears sound; anger is mano content."*
Tongue only; object is texture.	*jivhā attention + crunch*	*Legal taste*	*No tongue-contact from texture; if body-door conditions exist, kāya fires.*	*"Crunch sound → ear; texture/pressure → body."*

Body-door with "pleasant touch = love."	*kāya/phoṭṭhabba + appraisal*	*Concept vs tangible*	*Body-contact occurs; "love" is added concept at mind-door.*	*"Keep phoṭṭhabba raw; stories belong to mano."*
Mind-door with no presented object (blank).	*Attention but no clear dhamma*	*A presentable mental object*	*No mind-contact; drift or switch to most salient door.*	*"Present a legal dhamma or let another door lead."*
Eye-door, object blocked (no effective rūpa).	*Eye base + attention*	*Effective visible form*	*No seeing-contact ; another door may claim the moment.*	*"No rūpa, no seeing. Stop guessing; verify the object."*

- *Production note: Pāli italicized, one overlay per plate, A4 landscape, sRGB. Keep the door–object–consciousness triads clean and your charts stop turning into fan fiction.*

Assessment focus

Sequence accuracy and exact meet-timing: Can you tell the difference between "triad available" and "phassa actually struck?"

Assessment Pack (Ch. 6)

A. True / False (10)

1. *Phassa requires door, object, and matching consciousness to align. T*
2. *A legal dyad guarantees phassa even if the matching consciousness doesn't arise. F*
3. *"Half-heard" may be no contact if ear-consciousness did not occur. T*
4. *If mind jumps to a concept, sense-door contact is still counted as struck. F (only if sense-consciousness arose)*

5. Phassa belongs to ② Present Effect in the Mogok map. T

6. A wrong-door consciousness can complete a contact if the object is strong. F

7. After phassa, vedanā is the next lawful event (trained later). T

8. Mind-door can have phassa without any prior sense-door contact. T (e.g., pure thought)

9. Legal dyad at one door cannot be completed by another door's consciousness. T

10. "Available triad" and "contact struck" are synonyms. F

B. Fill-in-the-Blanks (10) — Use each once.

Word bank: door • object • consciousness • phassa • ear • sound • ear-consciousness • Present Effect • mind-door • concept

1. The strike of contact is called ___. → phassa

2. A triad is ___ + ___ + matching ___. → door; object; consciousness

3. ___ + ___ → ear-consciousness completes hearing. → ear; sound

4. Phassa is placed under ___ ___ in our four-segment map. → Present Effect

5. Jumping to a ___ at the ___ may mean the sense-door contact never struck. → concept; mind-door

C. Matching (10) — Match scenario → outcome

Left (scenario):

1. Eye + visible form present; attention absorbed in inner talk; no clear seeing moment

2. Ear + sound; two beats later, a crisp "name heard" moment

3. Nose + odor present; mind leaps to "brand" immediately

4. Ear + sound; simultaneous eye-consciousness dominates

5. Body + tangible; matching body-consciousness pulses clearly

6. Mind-only recollection arises during silence

7. Eye + visible form; mind imagines extra details (no new seeing)

8. Ear + sound; wrong guess "eye-consciousness" supplied

9. Tongue + taste; matching tongue-consciousness absent (blocked)

10. Eye + visible form; mind-door concept later ("urgent email!")

Right (outcome):

A. No contact at that sense-door

B. Delayed sense-door contact

C. Mind-door contact (concept) but sense-door missed

D. Sense-door contact struck (normal)

D. Label-the-Diagram (1–2)

On Plate V3.13, mark:

1. Available triad (hub and rim labeled but switch "OFF").

2. Contact struck (toggle "ON").

Then annotate one example: ear + sound + ear-consciousness → phassa (② Present Effect).

E. Short Answer (2)

1. In 3–4 lines, explain why a legal dyad without the matching consciousness is not phassa.

2. How does placing phassa in ② Present Effect help prevent self-view when training the vedanā → taṇhā handoff later?

F. Scenario Case (1)

Noisy room test. You believe you heard your name.

a) Write the ear triad and state whether contact actually struck (what evidence?).

b) If mind-door concept "They need me" appeared before clear hearing, classify the event stream.

c) Give one precise fix phrase to train the next occurrence.

G. Micro-Log (1) — 60–90s

Template:

- ***00:10 door–object (available?) → consciousness? (Y/N) → phassa? (Y/N)***
- ***00:40 …***
- ***01:00 …***

  Flag one: delayed, missed, or struck.

H. Quick Quiz (5)

1. List the three parts that must align for phassa.

2. Where (which quadrant/segment) do we place phassa in the Mogok map?

3. Legal or illegal: ear + sound → eye-consciousness.

4. True/False: Mind-door phassa can occur without any immediate sense-door event.

5. Fill: After phassa comes ___.

I. Reflection Ticket (1)

"When I waited for the exact strike instead of assuming contact, what changed in my labeling speed or reactivity? Give one real moment from today."

Answer Keys

A. True/False

1. T 2) F 3) T 4) F 5) T 6) F 7) T 8) T 9) T 10) F

B. Fill-in

1. phassa

2. door; object; consciousness

3. ear; sound

4. Present Effect

5. concept; mind-door

C. Matching

1-A (no matching seeing → no contact)

2-B (triad aligned later → delayed contact)

3-C (concept first; sense-door missed)

4-A (ear dyad existed but vision dominated; no ear-contact)

5-D (body-contact struck)

6-C (pure mind-door contact)

7-A (imagining ≠ new seeing; no eye-contact)

8-A (wrong consciousness cannot complete ear dyad)

9-A (no matching tongue-consciousness → no contact)

10-C (mind-door concept after; eye-contact may have been missed)

D. Label-the-Diagram

Correct if the switch explicitly marks the difference between available triad and contact struck, and the example is placed in ②.

E. Short Answers (samples)

1. ***Phassa is a coincidence condition: without the matching consciousness, there's no meeting—only potential.***

2. ***It keeps training impersonal and timed: "What is already happening (②)?"—so later affect (③) is seen as a lawful follow-on, not "my" reaction.***

F. Scenario (sample)

a) Ear + sound + ear-consciousness → phassa (evidence: a crisp "heard" moment). If not crisp: "available dyad; no strike."

b) Mind + concept → mind-door phassa first; ear-phassa possibly missed.

c) Fix phrase: "Wait for the strike: ear + sound → knowing."

G. Micro-Log

Accept if each entry clearly flags available / struck / delayed / missed.

H. Quick Quiz

1. door, object, matching consciousness

2. ② Present Effect

3. Illegal

4. True

5. Vedanā

Takeaway Box

- *Contact = the strike: door + object + matching consciousness now.*
- *Distinguish available triad from contact struck.*
- *Map it correctly: ② Present Effect → (later) vedanā → taṇhā … (③ deferred).*

Ch. 7 — From Contact to Feeling (Vedanā): Five Sources in Dhātu View

Orientation

When a lawful triad meets and contact (phassa) is struck, feeling (vedanā) arises as the very next event. In Abhidhamma, feeling is classified five-fold by its source/quality: bodily pleasant (sukha), bodily painful (dukkha), mental pleasant (somanassa), mental unpleasant (domanassa), and neutral (upekkhā). Reading through the dhātu lens keeps us precise: which door met which object, which consciousness knew it—and what tone arose, without sliding into craving (taṇhā). Key diagnostics: (1) Body-door alone yields sukha/dukkha (physical tone); (2)

Eye/ear/nose/tongue at the moment of sense-consciousness are typically neutral; (3) Mind-door carries mental tones (somanassa/domanassa/upekkhā). Train "tone-only" first; wanting/not-wanting comes later.

Modern hook. A "Like" ding sparks a pleasant tone spike—stay with tone only.

Diagram Hook

Plate V3.15 — "Feeling Sources Radial"
A radial with five petals: sukha, dukkha, somanassa, domanassa, upekkhā. Outer ring shows typical door origins (Body → sukha/dukkha; Mind → somanassa/domanassa/upekkhā; Eye/Ear/Nose/Tongue → mostly upekkhā at sense-moment). Labels outside; one overlay.

Plate V3.16 — "Tone vs. Want Panel"
Split panel: left = Tone (pleasant/neutral/painful meters); right = Want/Not-want arrows labelled taṇhā. Caption: "Feeling ≠ Craving—note tone first."

Doctrinal Core

- *Sequence: triad → phassa → vedanā (tone).*
- *Five feeling sources/qualities:*
  - *Bodily pleasant (sukha) — arises with body-door contact when pleasant tangible is known.*
  - *Bodily painful (dukkha) — arises with body-door contact when painful tangible is known.*
  - *Mental pleasant (somanassa) — arises with mind-door (e.g., agreeable memory/idea).*
  - *Mental unpleasant (domanassa) — arises with mind-door (e.g., disagreeable thought).*
  - *Neutral (upekkhā) — arises widely; at five-sense consciousness (eye/ear/nose/tongue) it is typically neutral; also occurs at mind-door.*
- *Dhātu diagnostics:*
  - *Body-door is the only door that yields bodily pleasure/pain.*

- ***Eye/Ear/Nose/Tongue consciousnesses are by default neutral at the moment of bare sensing.***
- ***Mind-door hosts mental tones (somanassa/domanassa/upekkhā).***

- ***Separation rule: Feeling is just tone. Craving (taṇhā) is what the mind does next toward/against that tone.***

Practice Section (5–12 min)

Drill 1 — Tone-Only (2–3 min).

Teacher plays/flash-shows 10 micro-events (ding, flash, faint odor, mild pressure, quick thought). Learners answer one word: pleasant / neutral / painful. No story.

Drill 2 — Source Tag (2–3 min).

For each tone call, add the door: "pleasant—mind," "neutral—eye," "painful—body." Keep it lawful.

Drill 3 — Tone vs. Want (2–3 min).

On Plate V3.16, call tone first; if want/not-want appears, tag it as later (taṇhā), not part of vedanā.

Drill 4 — Body vs. Mental Tone (2–3 min).

Pairs compare: "chair edge pokes thigh" (body → painful) vs "remembered insult" (mind → unpleasant). No mixing.

Coach cues

- ***"Say the tone, not the story."***
- ***"Door + tone before want/not-want."***
- ***"Body gives bodily pleasure/pain; mind gives mental pleasure/pain."***

Plates (this chapter)

- ***V3.15 Feeling Sources Radial — A4 landscape, PNG @300 dpi (sRGB), labels outside, one overlay.***

- ***V3.16 Tone vs. Want Panel — same specs; strong contrast on the Want arrows.***

Tables (this chapter)

- ***T V3.13 — Source → Door Mapping***

Feeling type (vedanā)	*Typical door*	*Example cue*	*Notes (exceptions)*
sukha (pleasant bodily)	*kāya (body)*	*Warm bath ease; soft blanket against skin*	*Only body-door can have bodily pleasure. If "pleasant" comes from a song or sight, that pleasure is mental later, not at the ear/eye moment.*
dukkha (painful bodily)	*kāya (body)*	*Needle prick; ankle twist; chili burn as heat/pressure*	*Only body-door can have bodily pain. The "burn" includes phoṭṭhabba; do not call it tongue-door taste pain.*
somanassa (pleasant mental)	*mano (mind)*	*Joy surge after reading the message; pride after praise*	*Five-sense consciousness except body is neutral. The "nice song" feels pleasant in the mind after the ear-door's neutral hearing.*
domanassa (unpleasant mental)	*mano (mind)*	*Sink-in-the-gut feeling after an insult; worry spike*	*Ear-door hearing is neutral; the sting is mental unpleasantness moments later.*
upekkhā (neutral)	*All doors, but especially the five-sense doors except body*	*Glanced color patch you barely notice; background fan noise*	*Eye/ear/nose/tongue consciousness are neutral by default. Body-door is never neutral at its raw contact; mind-door often is.*

- ***Production hint: if it's at a five-sense door and not body, default to neutral; your pleasure/pain about it belongs to mind-door follow-ups.***
- ***T V3.14 — Tone Signal Features***

Pleasant markers	Painful markers	Neutral markers	Common confusions	Fix phrase
Spreading ease; approach impulse; "don't break contact" feel; softening	Contraction; flinch/withdrawal impulse; sharpness, stab, throb	Low salience; flat, plain; quick fade; easy to overlook	Calling ear/eye-door "pleasant/painful" at the door moment; mixing temperature/pressure with taste; labeling neutral as "no feeling"	"Door first, tone second. Five-sense except body = neutral; body can be pleasant/painful; mind does the liking/hating."
Subtle brightness in attention; restful settling; fine fizz in joy states	Tightness + story ("this is bad"); urge to fix/escape; grimace	Bare contact feels thin; mind rushes to name it	Treating mind's emotion as the door's tone; calling chili "tongue pain" instead of body heat + taste	"Split it: jivhā/rasa for taste; kāya/phoṭṭhabba for heat/pressure; emotion is mano."
Gentle warmth, smooth glide in movement; ease continuing task	Piercing, burning, tearing, pressure spikes	"Background," bland, unnoticed until asked	"I heard an insult and it hurt right away" → ear moment is neutral; hurt is mental	"Two moments: ear hears neutral; mind feels pleasant/unpleasant after."
Soft attraction, savoring	Defensive posture,	Non-compelling; no	Neutral mistaken for boredom or absence	"Neutral is still a feeling: upekkhā.

; contented pause	micro-avoidance, bracing	approach/avoid signal	Train yourself to notice it."

- *Production note: keep Pāli italicized; one overlay per plate; A4 landscape; sRGB. If someone insists the eye "felt pain" from a bright screen, send them back to the body-door row and make them label the tangible correctly.*

Assessment focus

Classify tone source accurately; avoid sliding into narrative/craving—tone first, dhātu-true.

Assessment Pack (Ch. 7)

A. True / False (10)

1. ***Feeling (vedanā) follows contact (phassa). T***
2. ***Bodily pleasant (sukha) and bodily painful (dukkha) can arise at any of the five sense doors. F (body-door only)***
3. ***At the instant of bare eye-seeing, the tone is typically neutral (upekkhā). T***
4. ***Mental pleasant (somanassa) and mental unpleasant (domanassa) are mind-door tones. T***
5. ***Craving (taṇhā) is part of feeling. F (it's a later reaction)***
6. ***A "Like" ding guarantees somanassa. F (often yes, but not guaranteed)***
7. ***Neutral tone can occur at both sense and mind doors. T***
8. ***Body-door can yield mental unpleasant (domanassa) directly. F (body-door yields bodily pleasure/pain; mental tones arise at mind-door)***
9. ***Tone-only labeling reduces narrative proliferation. T***
10. ***In dhātu view, we always name door → tone before any intention or story. T***

B. Fill-in-the-Blanks (10) — Use each once.

Word bank: sukha • dukkha • somanassa • domanassa • upekkhā • body-door • mind-door • neutral • pleasant • painful

1. ***The five feeling types are: ___, ___, ___, ___, and ___. → sukha; dukkha; somanassa; domanassa; upekkhā***

2. ***Bodily pleasure/pain arises at the ___. → body-door***

3. ***Mental pleasant/unpleasant arise at the ___. → mind-door***

4. ***Eye-consciousness is typically accompanied by ___ tone. → neutral***

5. ***A "Like" ding often presents as ___ tone; a paper cut as ___ tone. → pleasant; painful***

C. Matching (10) — Match cue → tone class (and door)

Left (cue):

1. ***"Like" ding + micro smile***

2. ***Light glare without judgment***

3. ***Paper cut on finger***

4. ***Recalled praise line***

5. ***Recalled criticism***

6. ***Coffee smell noticed, nothing more***

7. ***Firm keycap click, no story***

8. ***Vague background chatter, unfocused***

9. ***Warm mug in relaxed hand***

10. Thought: "Meeting went well"

Right (tone class, door):

A. somanassa — mind-door

B. domanassa — mind-door

C. sukha — body-door

D. dukkha — body-door

E. upekkhā — eye/ear/nose/tongue (sense-moment neutral)

D. Label-the-Diagram (1)

On Plate V3.15, label each petal with the tone and typical door. Draw a dotted path: triad → phassa → vedanā (tone), then stop (no craving arrow on this plate).

E. Short Answer (2)

1. *In 3–4 lines, explain the difference between bodily pain (dukkha) and mental unpleasantness (domanassa), including their doors.*

2. *Why is it crucial to name tone first before noting any taṇhā?*

F. Scenario Case (1)

Notification + whiff of coffee + memory: A notification dings, coffee aroma wafts, and you recall yesterday's compliment.

a) For each event, state door → tone.

b) Identify where craving might arise and how you'll hold the line at tone-only.

c) Rewrite any narrative into dhātu + tone language.

G. Micro-Log (1) — 60–90s

Template (three entries):

- *00:10 Door: ___ → Tone: ___ (pleasant/neutral/painful)*

- *00:35 Door: ___ → Tone: ___*

- *01:00 Door: ___ → Tone: ___*

  Flag: "Craving arrow appeared? Y/N (note timing)."

H. Quick Quiz (5)

1. After phassa comes ___.

2. Name the two tones exclusive to body-door.

3. Legal or illegal: eye-door → somanassa at the instant of bare seeing.

4. Fill: Mind-door can host ___, ___, or ___.

5. True/False: Neutral can occur at mind-door.

I. Reflection Ticket (1)

"When I stayed with tone-only during a live trigger, what changed in my urge to react? Note one moment from today."

Answer Keys

A. True/False

1. T 2) F 3) T 4) T 5) F 6) F 7) T 8) F 9) T 10) T

B. Fill-in

1. sukha; dukkha; somanassa; domanassa; upekkhā

2. body-door

3. mind-door

4. neutral

5. pleasant; painful

C. Matching

1-A (somanassa — mind)

2-E (upekkhā — eye)

3-D (dukkha — body)

4-A (somanassa — mind)

5-B (domanassa — mind)

6-E (upekkhā — nose)

7-E (upekkhā — body at neutral pressure)

8-E (upekkhā — ear unfocused)

9-C (sukha — body)

10-A (somanassa — mind)

D. Label-the-Diagram

Correct if petals show five tones with typical door mapping; path ends at vedanā (no craving arrow).

E. Short Answers (samples)

1. ***Bodily pain (dukkha) belongs to body-door with painful tangible; mental unpleasant (domanassa) belongs to mind-door, arising with disagreeable mental objects.***

2. ***Tone-first prevents conflating feeling with craving; it preserves impersonal timing and reduces narrative/identity.***

F. Scenario (sample)

a) Ding → ear → pleasant; Coffee → nose → neutral (or slight pleasant); Compliment memory → mind → pleasant.

b) Craving risk after the pleasant; response: "tone-only, no arrow yet."

c) "They like me" → "mind + memory → pleasant."

G. Micro-Log

Accept if entries are door-true and craving flag is timed after tone (if at all).

H. Quick Quiz

1. ***Vedanā***

2. ***sukha and dukkha***

3. ***Illegal at the instant of bare seeing (typically neutral)***

4. somanassa, domanassa, upekkhā

5. True

Takeaway Box

- ***Triad → phassa → vedanā (tone).***
- ***Body yields sukha/dukkha; mind yields somanassa/domanassa/upekkhā; five-sense consciousness is typically neutral.***
- ***Feeling ≠ craving: name tone first, hold the line; let training prevent the slide into taṇhā.***

Ch. 8 — Attention & Handoffs: When the Door Changes

Orientation

Attention (manasikāra) points the stream of knowing but does not change the door. In live episodes, the door often hands off: eye → mind (seeing then recognizing), ear → mind (hearing then inner speech), nose → mind (smell then memory), etc. This chapter trains multi-moment mapping: read each moment as a clean triad (door–object–consciousness), then ask the handoff question: Which new triad just formed? We'll add latency heuristics so learners feel the micro-gap between the sense-moment and the mind-moment. Goal: stack events in order—separate frames, no overlay stacking—to prevent story blur and premature craving.

Modern hook. Reading then remembering; hearing then imagining a reply text. Beat it out, triad by triad.

Diagram Hook

Plate V3.17 — "Door-Shift Timeline."
A horizontal strip of small frames: Frame 1 (eye + visible form → eye-viññāṇa), Frame 2 (mind + concept → mind-viññāṇa), Frame 3 (mind + concept → mind-viññāṇa …). Labels outside; one overlay arrow labeled handoff.

Plate V3.18 — "Stacked Episodes (no overlay stacking—separate frames)."
Three big frames in a column: See, Recall, Plan reply. Each frame shows exactly one triad. No cross-frame arrows touching text.

Doctrinal Core

- ***Handoffs happen in sequence, not by mixing doors in one moment. One moment = one door, one object, one matching consciousness.***

- ***Typical handoffs:***

  - ***Eye → Mind: visible form → concept/meaning (e.g., letters → "deadline").***

  - ***Ear → Mind: sound → inner speech/imagined reply.***

  - ***Nose/Tongue/Body → Mind: raw sense → memory/concept ("brand," "quality," "should I buy?").***

- ***Attention (manasikāra) is universal—aims the citta flow but never swaps a door.***

- ***Latency: Sense-door moments are brief; mind-door episodes can follow in rapid bursts (recognition, evaluation, planning).***

- ***Training rule: After each handoff, re-ask: "Which door now? What object? What knowing?"***

Practice Section (5–12 min)

Drill 1 — Handoff Question (2–3 min).
Teacher narrates: "See icon → remember task → plan reply." Learners call three triads in order, adding "handoff" between frames.

Drill 2 — Metronome Map (2–3 min).
Metronome @ 60–80 BPM. On beat 1: sense-door triad; beat 2: first mind-door triad; beat 3: second mind-door triad. Vary door sequences (ear→mind, eye→mind, etc.).

Drill 3 — Latency Heuristics (2–3 min).
Give three micro-gaps: instant, short, long. Learners tag each transition they felt (e.g., hearing → inner speech = short).

Drill 4 — Clean Frames (2–3 min).
On Plate V3.18, learners draw three separate frames from a prompt (screen flash → memory → plan). No arrows crossing text; one triad per frame.

Coach cues

- ***“One moment, one door.”***
- ***“Name the handoff out loud.”***
- ***“If you’re mixing doors, you’re ahead of the moment.”***

Plates

- ***V3.17 Door-Shift Timeline — A4 landscape, PNG @300 dpi (sRGB); labels outside; one overlay arrow “handoff.”***
- ***V3.18 Stacked Episodes — same specs; three discrete frames; hub clean.***

Tables

- ***T V3.15 — Handoff Patterns***

Start door	*Start object*	*Next door*	*Next object class*	*Typical intent (mind content)*	*Example stacked triads*
cakkhu (eye)	*rūpa (color/shape)*	*mano (mind)*	*dhamma (recognition/label)*	*“That’s a message icon.” Naming, meaning attach.*	*cakkhu | rūpa | cakkhu-viññāṇa → mano | dhamma (“message icon”) | manoviññāṇa*
sota (ear)	*sadda (sound)*	*mano*	*dhamma (inner speech)*	*“Who texted?” Silent verbalization, guess, story.*	*sota | sadda | sota-viññāṇa → mano | dhamma (“who was that?”) | manoviññāṇa*

ghāna (nose)	*gandha (odour)*	*mano*	*dhamma (memory image)*	*“Café on 5th Street.” Episodic recall pops in.*	*ghāna | gandha | ghāna-viññāṇa → mano | dhamma (café memory) | manoviññāṇa*
jivhā (tongue)	*rasa (taste)*	*kāyathen mano*	*phoṭṭhabba (heat/pressure), then dhamma (judgment)*	*“Too hot; take a smaller bite.”*	*jivhā | rasa | jivhā-viññāṇa → kāya | phoṭṭhabba | kāya-viññāṇa → mano | dhamma (decision) | manoviññāṇa*
kāya (body)	*phoṭṭhabba (pressure)*	*mano*	*dhamma (evaluation)*	*“Uncomfortable posture; adjust.”*	*kāya | phoṭṭhabba | kāya-viññāṇa → mano | dhamma (“adjust posture”) | manoviññāṇa*
sota (ear)	*sadda (voice)*	*mano*	*dhamma (meaning then emotion)*	*“He criticized me” → annoyance surge.*	*sota | sadda | sota-viññāṇa → mano | dhamma (parsed meaning) | manoviññāṇa → mano | dhamma (annoyance schema) | manoviññāṇa*

cakkhu (eye)	*rūpa (text glyphs)*	*mano*	*dhamma (reading)*	*Silent reading stream spins up.*	*cakkhu | rūpa | cakkhu-viññāṇa → mano | dhamma (read words) | manoviññāṇa*
kāya (body)	*phoṭṭhabba (heat)*	*mano*	*dhamma (risk appraisal)*	*“Surface is hot; move hand.”*	*kāya | phoṭṭhabba | kāya-viññāṇa → mano | dhamma (risk concept) | manoviññāṇa*
ghāna (nose)	*gandha*	*mano*	*dhamma (search/locate plan)*	*“Where’s that smell coming from?”*	*ghāna | gandha | ghāna-viññāṇa → mano | dhamma (search plan) | manoviññāṇa*
mano (mind)	*dhamma (replay of sight)*	*mano (again)*	*dhamma (evaluation/decision)*	*“Reply later; set reminder.”*	*mano | dhamma (image) | manoviññāṇa → mano | dhamma (decision) | manoviññāṇa*

- *Trainer cue: five-door moment is bare. Anything with names, meaning, emotion or planning is mind-door territory.*
- *T V3.16 — Latency Cheats (conceptual timings)*

Pattern	*Felt gap (instant/short/long)*	*Common confusions*	*Fix phrase*
see → recognize (eye rūpa → mind label)	*Instant to short*	*Learner claims the eye “saw the meaning.”*	*“Eye just sees; mind names next.”*

hear → inner speech (ear sadda → mental commentary)	*Instant to short*	*Thinks the ear produced the words in their head.*	*“Ear hears; inner talk is mind.”*
smell → memory (nose gandha → image/episode)	*Short*	*Treats memory as part of the nose event.*	*“Smell now; memory is mind replay.”*
touch → evaluation (body phoṭṭhabba → good/bad judgment)	*Instant to short*	*Calls pressure “bad” at the door moment.*	*“Body touches; ‘bad’ is a mind verdict.”*
taste → heat split (tongue rasa ↔ body phoṭṭhabba)	*Instant co-occurrence*	*Merges taste with temperature/burn into one door.*	*“Taste = tongue; heat/pressure = body. Split them.”*
hear → meaning → emotion (ear → mind parse → mind affect)	*Instant chain*	*Calls hearing itself pleasant/painful.*	*“Hearing is neutral; emotion is later.”*
see text → read stream (eye glyphs → mind reading)	*Short*	*Thinks reading happens at eye-door.*	*“Eye sees shapes; reading is mind-door process.”*
body heat → action plan (body → mind decision)	*Short*	*Imagines the body “decided” to move.*	*“Body reports; mind decides.”*
mind image → valuation (mind replay → like/dislike)	*Instant to short*	*Treats the replayed image as an external sight.*	*“Replay is dhamma; not eye-door.”*
any five-door → blank (no legal object)	*Long or none*	*Fills the gap with guesses about “subtle seeing/hearing.”*	*“No legal object, no contact. Stop inventing events.”*

- ***Production note: keep Pāli italic, one overlay per plate, A4 landscape, sRGB. If someone insists everything happens "at once," hand them this table and a stopwatch made of common sense.***

Assessment focus

Multi-moment mapping (door changes) and sequence ordering with accurate handoffs.

Assessment Pack (Ch. 8)

A. True / False (10)

1. ***Attention (manasikāra) can aim a moment but does not change which door is active. T***
2. ***A single moment can include both eye-consciousness and mind-consciousness simultaneously. F***
3. ***Eye → Mind handoff often reads as "visible form → concept." T***
4. ***Ear → Mind handoff often reads as "sound → inner speech/imagined reply." T***
5. ***Handoffs should be drawn in separate frames, not stacked overlays. T***
6. ***Latency between sense-door and mind-door is always long. F***
7. ***The correct question after every shift is "Which new triad just formed?" T***
8. ***If a concept appears, the door is still the five-sense door. F (mind-door)***
9. ***You can infer intention from a sense-door moment alone. F***
10. ***Proper sequencing reduces story blur and mislabeling. T***

B. Fill-in-the-Blanks (10) — Use each once.

Word bank: handoff • eye • ear • mind • visible form • sound • concept • inner speech • latency • triad

1. ***After each ___, ask: "Which new ___ just formed?" → handoff; triad***

2. ___ + ___ → eye-consciousness precedes many recognitions. → eye; visible form

3. ___ + ___ → ear-consciousness often precedes ___ at the mind-door. → ear; sound; inner speech

4. Recognition of meaning is a ___ known at the ___-door. → concept; mind

5. The felt micro-gap between moments is called training ___. → latency

C. Matching (10) — Match the episode to its handoff map

Left (episode):

1. See "@John" pop up → remember yesterday's thread

2. Hear notification ping → imagine your reply text

3. Smell citrus → recall the brand campaign

4. Taste bitterness → think "over-extracted"

5. Feel keypress → plan a shortcut change

6. See calendar square → think "deadline moved"

7. Hear your name → recall face → plan greeting

8. See unread badge → recall task checklist

9. Smell coffee → think "need energy"

10. Hear AC hum → mind drifts to weather

Right (sequence class):

A. Eye → Mind (form → concept)

B. Ear → Mind (sound → inner speech)

C. Nose → Mind (odor → memory)

D. Tongue → Mind (taste → evaluation)

E. Body → Mind (tangible → planning)

D. Label-the-Diagram (1–2)

On Plate V3.17:

1. ***Draw three frames for hear ping → imagine reply → refine reply.***

2. ***Label each frame's door, object, consciousness and mark handoff arrows between frames.***

E. Short Answer (2)

1. ***In 3–4 lines, explain why handoffs must be drawn in separate frames for classroom accuracy.***

2. ***Give one latency heuristic you use to feel the boundary between sense-door contact and mind-door concept.***

F. Scenario Case (1)

Reading then remembering; hearing then imagining reply.

a) Write the stacked triads (at least three) for: you read a line, recall yesterday's discussion, then draft a mental reply after a ping.

b) Mark where attention pointed each shift.

c) Identify one spot you blurred two doors and correct it.

G. Micro-Log (1) — 60–90s

Template (three beats):

- ***Beat 1: Door–Object → Consciousness (handoff? N)***

- ***Beat 2: Door–Object → Consciousness (handoff? Y, from ___ to ___)***

- ***Beat 3: Door–Object → Consciousness (latency felt: instant/short/long)***

H. Quick Quiz (5)

1. *State the handoff question.*

2. *Legal or illegal: one moment shows two doors.*

3. *Fill: Ear + sound → ear-consciousness; next frame often mind + ___ → mind-consciousness.*

4. *True/False: Attention can change the door mid-moment.*

5. *Why avoid overlay stacking for multi-moment episodes?*

I. Reflection Ticket (1)

“When I mapped door changes frame-by-frame, what changed in my sense of urgency or story-making? One example.”

Takeaway Box

- *One moment, one door. Then handoff → Which new triad just formed?*

- *Separate frames, clean labels, no overlay stacking.*

- *Feel latency; sequence the stream to reduce story blur and premature craving.*

Figures & Tables (production brief)

-
- *V3.17 Door-Shift Timeline — A4 landscape, PNG @300 dpi, sRGB; labels outside; one overlay arrow “handoff.”*

- *V3.18 Stacked Episodes — three discrete frames; no cross-frame arrows over text.*

T V3.15 — Handoff Patterns (with classroom cues)

Start door	Start object	Next door	Next object class	Typical intent (mind content)	Example stacked triads	Classroom cue
cakkhu (eye)	rūpa (color/shape)	mano	dhamma (label/recognition)	"That's the message icon."	cakkhu | rūpa | cakkhu-viññāṇa → mano | dhamma ("message icon") | manoviññāṇa	"Name door before meaning."
sota (ear)	sadda (tone/voice)	mano	dhamma (inner speech)	"Who texted?" silent words	sota | sadda | sota-viññāṇa → mano | dhamma (inner words) | manoviññāṇa	"Ear hears; mind talks."
sota (ear)	sadda (contentful speech)	mano → mano	dhamma (parsed meaning → emotion)	"He criticized me" → annoyance	sota | sadda | sota-viññāṇa → mano | dhamma (meaning) | manoviññāṇa → mano | dhamma (annoyance schema) | manoviññāṇa	"Two beats: meaning, then mood."
ghāna (nose)	gandha (odour)	mano	dhamma (episodic memory)	"Café on 5th	ghāna | gandha | ghāna-viññāṇa → mano | dhamma (café	"Smell now;

				Street.”	*memory) | manoviññāṇa*	*memory later.”*
jivhā (tongue)	*rasa (taste)*	*kāya → mano*	*phoṭṭhabba (heat/pressure) → dhamma (judgment)*	*“Too hot; sip smaller.”*	*jivhā | rasa | jivhā-viññāṇa → kāya | phoṭṭhabba | kāya-viññāṇa → mano | dhamma (decision) | manoviññāṇa*	*“Split taste vs heat; then decide.”*
kāya (body)	*phoṭṭhabba (pressure)*	*mano*	*dhamma (evaluation/plan)*	*“Adjust posture.”*	*kāya | phoṭṭhabba | kāya-viññāṇa → mano | dhamma (plan) | manoviññāṇa*	*“Body reports; mind decides.”*
cakkhu (eye)	*rūpa (text glyphs)*	*mano*	*dhamma (reading stream)*	*Silent reading starts*	*cakkhu | rūpa | cakkhu-viññāṇa → mano | dhamma (parsed words) | manoviññāṇa*	*“Eye sees shapes; mind reads.”*
mano (mind)	*dhamma (replayed sight)*	*mano*	*dhamma (valuation/intent)*	*“Reply later; set reminder.”*	*mano | dhamma (image) | manoviññāṇa → mano | dhamma (decision) | manoviññāṇa*	*“Replay is mind-door; act from there.”*

T V3.16 — Latency Cheats (conceptual timings)

- ***Instant*** *Felt as "the same moment," but legally a quick handoff. Use the cue, don't argue with feelings.*

Pattern	*Common confusions*	*Fix phrase*
see → recognize	*"Eye saw the meaning."*	*"Name door before meaning."*
hear → inner speech	*"Ear produced the words in my head."*	*"Ear hears; mind talks."*
touch → evaluation	*"Pressure felt bad at the door."*	*"Body touches; 'good/bad' is mind."*
taste ↔ heat split (tongue + body)	*Merging taste with temperature/burn.*	*"Split: tongue = taste; body = heat/pressure."*

- ***Short***
- ***There's a beat. Pretend you can count to one without panicking.***

Pattern	*Common confusions*	*Fix phrase*
smell → memory	*Memory treated as part of nose event.*	*"Smell now; memory later."*
see text → read stream	*Reading assumed to be eye-door.*	*"Wait one beat, then read mind-door."*
hear → meaning → emotion	*Hearing labeled pleasant/painful.*	*"Hearing is neutral; tone shifts at mind-door."*
body heat → action plan	*"Body decided to move."*	*"Body reports; mind decides."*

- ***Long***
- ***Noticeable gap or nothing happens until a fresh object appears.***

Pattern	*Common confusions*	*Fix phrase*

any five-door → blank (no legal object)	*Inventing "subtle seeing/hearing."*	*"No legal object, no contact."*
mind replay → later valuation	*Replayed image treated as external sight.*	*"Replay is dhamma; not eye-door."*

- ***Production note: Pāli stays italicized; one overlay per plate; A4 landscape; sRGB. If someone still thinks the ear does syntax, hand them the "Ear hears; mind talks" card and move on with your life.***

Answer Keys

A. True/False → 1 T; 2 F; 3 T; 4 T; 5 T; 6 F; 7 T; 8 F; 9 F; 10 T.

B. Fill-in

1. handoff; triad

2. eye; visible form

3. ear; sound; inner speech

4. concept; mind

5. latency

C. Matching

1-A, 2-B, 3-C, 4-D, 5-E, 6-A, 7-B (plus A), 8-A, 9-C (plus A), 10-B

D. Label-the-Diagram

Correct if each frame shows exactly one triad; arrows labeled "handoff"; objects and doors lawful.

E. Short Answers (samples)

1. ***Separate frames force temporal order and prevent mixing doors; students learn to see which new triad formed rather than telling a blended story.***

2. "One-beat rule": feel a tiny gap after the sense-moment before naming the mind-door concept; if no gap is felt, stay with the last lawful triad.

F. Scenario (sample)

a) Eye + visible form → eye-viññāṇa; Mind + concept (yesterday's point) → mind-viññāṇa; Ear + sound (ping) → ear-viññāṇa; Mind + inner speech (draft) → mind-viññāṇa.

b) Attention pointed: screen → memory → sound → inner reply.

c) Blur fix: "I thought while still hearing" → split into ear frame then mind frame.

G. Micro-Log

Accept if handoffs are marked and latency labeled instant/short/long.

H. Quick Quiz

1. "Which new triad just formed?"

2. Illegal (one moment = one door).

3. concept

4. False

5. To preserve temporal clarity and avoid mixed-door stories.

Ch. 9 — Emotion Episodes as Dhātu Configurations

Orientation

"Anger," "excitement," and "worry" are not essences inside a person; they are series of lawful moments: each moment is a triad—door (dvāra) + object (ārammaṇa) + matching consciousness (viññāṇa). When a triad aligns, contact (phassa) is struck; feeling (vedanā) arises next; then the mind may loop concepts (paññatti) at the mind-door and tilt toward wholesome, unwholesome, or functional tones (see Vol. 1 & Vol. 9 toolkits). This chapter trains you to map emotion as a chain—where the tone shifts, where mind-door loops extend the episode, and where an ethical tone may begin. The skill is sequence literacy, not repression: see exactly what met what, what felt how, and what the mind did next.

Modern hook. "Angry email": eye-door read → mind-door replay → body-door heat → mind-door plan—one frame at a time.

Diagram Hook

Plate V3.19 — "Anger as Triad Chain."

Four horizontal frames: (1) eye + visible form → eye-viññāṇa; (2) mind + concept ("insult") → mind-viññāṇa; (3) body + tangible (heat/pressure) → body-viññāṇa; (4) mind + concept ("compose reply") → mind-viññāṇa. Labels outside; no overlay stacking.

Plate V3.20 — "Worry Loop Strip."

A repeating strip of mind-door frames showing thought → image → evaluation → plan, each as a distinct triad; a small loop icon above frames labeled "mind-door loop."

Doctrinal Core

- ***Emotion = chain, not thing. Each link is a dhātu triad followed by phassa → vedanā → (possible) concept loop.***

- ***Feeling shifts: body-door yields sukha/dukkha (bodily tones); mind-door yields somanassa/domanassa/upekkhā (mental tones).***

- ***Mind-door loops: concepts, images, and inner speech are new triads at the mind-door; they can prolong or intensify an episode.***

- ***Ethical tone pointer: after tone and concept loops, citta can tint wholesome (kusala), unwholesome (akusala), or functional (kiriya); we flag the entry point only here—full training in Vol. 1 & Vol. 9.***

- ***Lawful interrupt: you can shift frames without breaking doctrine by (a) re-grounding in the present triad, (b) labeling tone-only, or (c) returning to a five-door raw object (e.g., neutral touch) as a fresh, lawful frame.***

Practice Section (5–12 min)

Drill 1 — Chain the Frames (2–3 min).

Facilitator narrates "angry email" in four beats. Learners draw four separate frames, each with: door–object → consciousness, then add tone (pleasant/neutral/painful). No stories.

Drill 2 — Find the Tone Shift (2–3 min).

From the same chain, circle where tone switched neutral → unpleasant (mind) or neutral → painful (body). Say it aloud: "Door + tone."

Drill 3 — Spot the Loop (2–3 min).

Mark every mind-door frame that repeats concept/image/inner speech. Label "loop" and count cycles (1–5).

Drill 4 — Lawful Interrupts (2–3 min).

From a loop point, practice one doctrinally clean interrupt: "Name the current triad; call tone-only; or shift to five-door raw object you can lawfully know now (e.g., cool air on skin)." No suppression—just correct framing.

Coach cues

- ***"One moment, one door. Chain, don't glob."***
- ***"Tone first; ethics later."***
- ***"Interrupts must be lawful triads, not fantasies."***

Plates

- ***V3.19 Anger as Triad Chain — A4 landscape, PNG @300 dpi (sRGB); labels outside; one overlay arrow guiding sequence.***
- ***V3.20 Worry Loop Strip — same specs; 4–6 mind-door frames; compact loop icon; no cross-frame overlays.***

Tables

T V3.17 — Emotion Pattern Library (triad sequences)

Label	Canonical chain (frames → stacked triads)	Common tone shifts	Loop locus (mind-do or?)	Lawful interrupt options
Anger	1) sota | sadda | sota-viññāṇa → 2) mano | dhamma (parsed meaning) | manoviññāṇa → 3) mano | dhamma (blame script / "how dare…") | manoviññāṇa	Neutral at ear → unpleasant (domanassa) in mind → tightening in body	Yes: inner speech + replay loops at mano	Cut at "meaning→urge": label tone now; drop inner speech; park attention on body phoṭṭhabba 10–15 s; re-state goal in plain language.
Excitement	1) cakkhu | rūpa (notification) | cakkhu-viññāṇa → 2) mano | dhamma (reward story) | manoviññāṇa → 3) mano | dhamma (impulse plan) | manoviññāṇa	Neutral at eye → pleasant (somanassa) in mind → restless bounce	Yes: fantasy previews at mano	Name door before meaning; label tone; one slow breath; convert plan to single next action or return to task.
Worry	1) mano | dhamma (what-if image) | manoviññāṇa → 2) mano | dhamma (catastrophe chain) | manoviññāṇa → 3) kāya | phoṭṭhabba (tight chest) | kāya-viññāṇa	Neutral or low → unpleasant → bodily bracing	Yes: ruminati on and image loops at mano	Label "planning vs. ruminating"; shift to present phoṭṭhabba; write one testable step; stop the rest.

- *Trainer cue: five-door moment is bare. Emotions live where the stories loop: mano with dhamma objects. If the class insists it all happens "at once," congratulations, you've found the exact problem.*

Risky handoff (where story spikes)	*What just happened (door/object/knowing)*	*Safer next lawful frame*	*Teacher cue*
Hearing → instant insult narrative	*sota | sadda → mano | dhamma (meaning + blame)*	*Return to tone: name unpleasantness, pause 1 breath on body phoṭṭhabba*	*“Ear hears; mind talks. Label tone, not tale.”*
Seeing icon → reward fantasy sprint	*cakkhu | rūpa → mano | dhamma (reward script)*	*One-beat pause; state one concrete next action or leave it*	*“Name door before meaning. One beat, then choose.”*
Tongue taste + heat fused into “pain” → outrage at cook	*jivhā | rasa + kāya | phoṭṭhabba → mano story*	*Split channels; hold taste vs heat separately; then evaluate*	*“Split: tongue = taste, body = heat. Decide after.”*
Body pressure → “bad posture = failure”	*kāya | phoṭṭhabba → mano | dhamma (self-attack)*	*Stay with raw tangible 10–15 s; neutral adjust*	*“Body reports; mind decides. Fix posture, drop verdicts.”*
Smell → memory → craving detour	*ghāna | gandha → mano | dhamma (café replay)*	*Label memory as mental; return to current task cues*	*“Smell now, memory later. Back to present cue.”*
Reading glyphs → identity hit (“they disrespect me”)	*cakkhu | rūpa → mano | dhamma (meaning → self-view)*	*Paraphrase content neutrally; check tone; pick response window*	*“Eye sees shapes; mind reads. Paraphrase, then act.”*

Sound of name → inner speech spiral	*sota | sadda → mano | dhamma (running commentary)*	*Replace commentary with one-line intention*	*"Ear hears; inner talk is optional. One line, then move."*
What-if image → rumination chain	*mano | dhamma (image) → mano | dhamma (chain)*	*Switch to external anchor (breath touch/feet) for one minute*	*"Image is dhamma. Park on phoṭṭhabba, then decide."*

- ***Minimal drama, maximal legality. Keep the handoffs honest and the class stops turning perception into a soap opera.***

Assessment focus

Scenario mapping and proposing one lawful interrupt that keeps to doctrine (clean triads, tone-first, mind-door flagged).

Assessment Pack (Ch. 9)

A. True / False (10)

1. Emotions are best analyzed as chains of triads, not substances. T

2. A mind-door concept loop is still described as separate triads. T

3. Body-door can produce mental unpleasantness (domanassa) directly. F

4. In the "angry email" episode, eye-door reading is typically neutral at the instant of seeing. T

5. A lawful interrupt can be "pretend nothing is happening." F

6. Ethical tone (wholesome/unwholesome/functional) is mapped after tone recognition. T

7. Worry often appears as a mind-door loop of concepts and images. T

8. Combining two doors inside one moment strengthens accuracy. F

9. Returning to a five-door raw object can be a doctrinally clean interrupt. T

10. "Anger" requires a self that is angry to exist. F

B. Fill-in-the-Blanks (10) — Use each once.

Word bank: chain • loop • mind-door • body-door • neutral • unpleasant • domanassa • lawful interrupt • tone-only • five-door

1. Emotion is framed as a ___ of triads, not a blob. → chain

2. Repeating thought-image-speech at the ___ is called a ___. → mind-door; loop

3. At first eye-seeing, the tone is often ___. → neutral

4. Body heat/pressure spikes belong to the ___. → body-door

5. Naming ___ prevents sliding into craving and story. → tone-only

6. Worry commonly carries ___ (mental unpleasant). → domanassa

7. One ___ ___ is shifting to a ___ raw object you can verify now. → lawful interrupt; five-door

8. Anger plans at the mind-door are typically ___ tone. → unpleasant

C. Matching (10) — Match episode → mapping

Left (episode snippet):

1. Read sharp phrase on screen

2. Replay the phrase with inner speech

3. Chest heat and pressure rises

4. Imagine crafting a cutting reply

5. See sender's avatar again

6. Re-run "they always…" montage

7. Notice cool air on forearms

8. Recall past praise to steady yourself

9. Re-check the sentence neutrally

10. Decide to draft later, not now

Right (classification):

A. Eye-door triad (likely neutral tone)

B. Mind-door triad (concept loop; unpleasant)

C. Body-door triad (tangible; painful)

D. Mind-door triad (planning; tone varies)

E. Body-door triad (tangible; pleasant/neutral)

F. Mind-door triad (concept; pleasant/neutral)

G. Mind-door triad (functional/wholesome orientation)

D. Label-the-Diagram (1)

On Plate V3.19, label each frame with door–object → consciousness and a one-word tone. Draw small dots where the mind-door loops repeat.

E. Short Answer (2)

1. In 3–4 lines, explain how "anger" emerges from tone shifts and mind-door loops rather than from an inner essence.

2. Give one lawful interrupt in an anger chain and justify why it does not break doctrine.

F. Scenario Case (1)

Angry email sequence.

a) Write four frames: eye read → mind replay → body heat → mind plan; add the likely tone under each.

b) Propose one lawful interrupt and place it between two frames.

c) Indicate where an ethical tone might begin (wholesome/unwholesome/functional) and why this label is secondary to tone.

G. Micro-Log (1) — 60–90s

Template (three entries):

- *00:10 Door–Object → Knowing | Tone: ___*
- *00:35 Door–Object → Knowing | Tone: ___ (loop? Y/N)*
- *01:00 Door–Object → Knowing | Tone: ___ (interrupt used? what?)*

H. Quick Quiz (5)

1. *One moment = how many doors?*
2. *Fill: Emotion is a ___ of triads.*
3. *Legal or illegal: An interrupt that imagines "peaceful beach" without labeling the present triad.*
4. *Where do concept loops occur?*
5. *True/False: You can enter wholesome/functional tone after you've mapped tone and sequence.*

I. Reflection Ticket (1)

"When I mapped an emotion today as frames, what changed in my reactivity? Give one sequence and where you placed a lawful interrupt."

Answer Keys

A. True/False

1. T 2) T 3) F 4) T 5) F 6) T 7) T 8) F 9) T 10) F

B. Fill-in

1. chain 2) mind-door; loop 3) neutral 4) body-door 5) tone-only

2. domanassa 7) lawful interrupt; five-door 8) unpleasant

C. Matching

1-A (eye; neutral)

2-B (mind loop; unpleasant)

3-C (body; painful)

4-D (mind planning)

5-A (eye; likely neutral)

6-B (mind loop montage; unpleasant)

7-E (body; pleasant/neutral coolness)

8-F (mind concept; pleasant/neutral steadying)

9-A (eye re-check; neutral)

10-G (mind with functional/wholesome orientation)

D. Label-the-Diagram

Correct if four frames are discrete triads with one-word tones; loop dots mark repeated mind-door frames.

E. Short Answers (samples)

1. "Anger" is a process: neutral eye-seeing → unpleasant mind-loop → painful body contact → further mind planning. The label points to a chain, not a self or essence.

2. Interrupt: "Name present triad + tone-only," or shift to a five-door raw object (e.g., cool air on skin). It stays within lawful contact and does not invent content.

F. Scenario (sample)

a) Eye + visible form → eye-viññāṇa | neutral; Mind + concept ("insult") → mind-viññāṇa | unpleasant; Body + tangible (heat/pressure) → body-viññāṇa | painful; Mind + concept ("draft reply") → mind-viññāṇa | unpleasant/neutral.

b) Interrupt between frames 2→3: "tone-only" or "notice cool air on skin" (body-door, neutral).

c) Ethical tone may begin at frame 4 (intention to harm vs. refrain vs. postpone); still secondary—map tone/sequence first.

G. Micro-Log

Credit for lawful frames, honest loop flag, and any named interrupt.

H. Quick Quiz

1. One.

2. chain.

3. Illegal (it leaves the present lawful triad).

4. Mind-door.

5. True.

Takeaway Box

- *Emotion = sequence, not substance—a chain of triads with tone shifts and mind-door loops.*
- *Tone first; ethics later (pointer to Vol. 1 & 9).*
- *Lawful interrupts keep doctrine intact: name the current triad, tone-only, or shift to a five-door raw object—frame by frame.*

Ch. 10 — Review & Bridge to Vol. 4 (Puggalapaññatti)

Orientation

This capstone chapter consolidates your fast dhātu reads (door–object–consciousness), the exact handoff from triad → contact (phassa) → feeling (vedanā), and your door-shift literacy. Going forward to Vol. 4, we'll treat "person" strictly as designation (paññatti), while keeping triads as our ultimate-level anchor—citta/cetasika/rūpa/Nibbāna as paramattha (ultimates). Contact is struck only when base + object + matching consciousness align, and feeling arises because of contact. "Person" belongs to the concept side addressed in Puggalapaññatti (the Abhidhamma treatise on designations).

Your task: keep the rail of ultimates steady while learning to name designations without smuggling in a self.

Modern hook — "One-day replay." Re-label three sticky moments from today only with: clean triads, then phassa → vedanā notes—no stories, no "they," no "me." If meaning arises, tag it as mind-door concept.

Diagram Hook

- ***Plate V3.21 — "Master Dhātu Recap Panel." One A4 landscape panel with three bands (doors / objects / consciousnesses). A thin toggle shows AVAILABLE triad vs CONTACT STRUCK. Labels outside; one overlay. (See phassa → vedanā hinge).***

- ***Plate V3.22 — "Bridge: Designation vs. Ultimate Rails." Two parallel rails: Ultimate (paramattha) vs Designation (paññatti). Sample read: eye + form → eye-consciousness (ultimate); then mind-door concept "manager's email" (designation).***

Doctrinal Core (recap, with bridge)

- ***Ultimate anchor. Four ultimates: citta, cetasika, rūpa, Nibbāna; citta is the activity of cognizing, not an agent/self.***

- ***Contact then feeling. Phassa arises when appropriate base + object + corresponding consciousness coincide; vedanā follows because of contact.***

- ***Designation (Vol. 4 bridge). Concepts/designations are conventional, yet included in Abhidhamma via Puggalapaññatti ; they are "fashioned by worldly convention," known after sense-processes by mind-door.***

- ***Classroom mantra: "Triad → phassa → vedanā; if meaning appears, new mind-door triad (concept)."***

Practice Section (5–12 minutes)

1) Master Panel Walk (3 min). On V3.21, learners trace all six lawful triads, flip the contact toggle only when a triad is truly ON (not assumed).

2) Inbox-to-Meeting Stack (4 min). Three frames: see email, mind recalls thread, walk sensation. For each, write: triad, then vedanā (pleasant/neutral/painful).

3) Rail Switch Drill (3–4 min). On V3.22, practice peel-lines: Ultimate frame first; Designation frame second (e.g., "boss's tone" = mind-door concept). Cite the door change out loud.

Plates (production specs)

- ***V3.21 Master Dhātu Recap Panel — A4 landscape, PNG @300 dpi, sRGB; labels outside, one overlay; include tiny "phassa→vedanā" hinge.***

- ***V3.22 Bridge: Designation vs. Ultimate Rails — A4 landscape, PNG @300 dpi, sRGB; two rails; sample handoff arrows; no overlay stacking.***

Tables (teacher & learner)

T V3.19 — Skills Checklist

Skill	*Classroom cue*	*Evidence of mastery*	*Common miss*
Identify the legal door	*"Name door before meaning."*	*Learner says "cakkhu" on sight, "sota" on sound, etc., without narrating.*	*Starts with a story or emotion instead of the door.*
State the legal object class	*"Keep the object raw."*	*Says "rūpa color patch," "sadda tone," "phoṭṭhabba pressure."*	*Says "insult," "message," "pain story" as the object.*
Complete a lawful triad	*"Door, object, matching consciousness."*	*Produces e.g., sota sadda*	
Split taste vs heat	*"Tongue tastes; body feels heat."*	*Labels jivhā rasa separate from kāya*	
Separate hearing from meaning	*"Ear hears; mind talks."*	*First names sota event, then mind-door label as a second frame.*	*Claims the ear "heard the insult" as emotion.*
Paramattha vs paññatti	*"Raw before concept."*	*Can tag visible patch as rūpa, later "message" as dhamma concept.*	*Treats story as the door-object.*

Mind replay vs external	*“Replay is dhamma, not eye-door.”*	*Calls inner image or inner sound a mind-door dhamma.*	*Calls a replay “seeing” or “hearing” externally.*
Tone labeling in the right place	*“Five doors neutral except body.”*	*Marks ear/eye nose/tongue as neutral, body as pleasant/painful, mind as pleasant/unpleasant.*	*Says the hearing itself was pleasant or painful.*
Handoff mapping	*“Two frames minimum.”*	*Can sketch see→recognize, hear→inner speech, etc., as stacked triads.*	*Collapses multiple frames into one.*
Latency classification	*“Instant, short, or long.”*	*Assigns a felt gap category and still keeps legal sequencing.*	*Uses “felt same time” to justify illegal merges.*
Contact preconditions	*“Three must meet for five doors.”*	*States base, legal object, matching consciousness must converge for contact.*	*Assumes contact without a legal object.*
Interrupt at the risky handoff	*“Label tone, not tale.”*	*Uses a fix phrase and shifts attention to a safe lawful frame.*	*Chases the narrative and escalates.*

Error (mislabel)	*Why it's wrong*	*Fast fix phrase*	*Example re-statement*
Assumed contact	*Five-door contact needs base, legal object, matching consciousness in the same moment.*	*"No legal object, no contact."*	*"Silence plus attention is not hearing. Wait for sadda, then: sota*
Mixed doors	*Door and object classes are one-to-one; cross-wiring is illegal.*	*"Route to the right door."*	*"Pressure is kāya/phoṭṭhabba, not ear. Lawful: kāya*
Concept before paramattha	*Story or meaning is paññatti known at mind-door, not a five-door object.*	*"Raw before concept."*	*"At cakkhu: colored patch (rūpa). Next frame at mano: 'message from mom' as dhamma."*
Tone fused with craving	*Pleasant/unpleasant tone and craving are later mind-door events, not at the ear/eye moment.*	*"Tone first, craving later."*	*"Hearing is neutral. Later: mano knows unpleasant, then urge. Train the gap."*
Ear "heard an insult"	*Ear takes sadda only; "insult" is parsed meaning at mind-door.*	*"Ear hears; mind talks."*	*"sota*
Eye "saw respect"	*Respect is a concept or evaluation, not rūpa.*	*"Eye just sees color/shape. "*	*"cakkhu*
Tongue "felt heat"	*Temperature is phoṭṭhabba at body-door, not a tongue object.*	*"Split taste vs heat."*	*"jivhā*
Body "saw brightness"	*Brightness is rūpa at eye-door, not a body tangible.*	*"Light goes to eye."*	*"cakkhu*

Mind "heard the outside sound directly"	*Mind knows dhamma objects, including replays and meanings, not raw sadda.*	*"Replay is dhamma."*	*"mano*
Reading at the eye-door	*Reading is a mind-door process over dhamma after seeing glyphs.*	*"Eye sees shapes; mind reads."*	*"cakkhu*
Bodily pain called "emotion" at the door	*Body-door yields bodily pleasant/painful; the emotion is a later mind-door frame.*	*"Body reports; mind decides."*	*"kāya*
Collapsed frames into "all at once"	*Felt simultaneity is not legal identity of frames.*	*"Two frames minimum."*	*"see→recognize: first cakkhu*

- *If someone still tries to feed you plot instead of paramattha, point to the fix phrase, rebuild the lawful triad, and move on.*

Assessment focus

Capstone mapping: an inbox → corridor → meeting vignette into ordered triads, with correct handoffs and contact→feeling timing.

Assessment Pack (Ch. 10)

A. True / False (10)

1. A triad becomes contact only when base, object, and matching consciousness align. T

2. Feeling (vedanā) arises because of contact. T

3. "Manager" is an ultimate (paramattha) object at the eye-door. F

4. Citta is an agent that owns experiences. F

5. Sense-process can be followed by mind-door concepts that make meaning. T

6. The four ultimates are citta, cetasika, rūpa, and Nibbāna. T

7. You should label designation before the ultimate object. F

8. A single moment can legally contain two different doors. F

9. The phassa→vedanā hinge sits on our recap panel as the immediate next step. T

10. Puggalapaññatti treats "person" as designation in Abhidhamma. T

B. Fill-in-the-Blanks (10) — Use each once.

Word bank: phassa • vedanā • mind-door • paññatti • paramattha • concept • designation • citta • matching • triad

1. Contact is the strike called ___. → phassa

2. Feeling is ___, which arises because of contact. → vedanā

3. A lawful contact needs base + object + ___ consciousness. → matching

4. "Person/manager" belongs to ___/___ in Vol. 4. → concept; designation

5. Meaning is read at the ___, not at the eye-door. → mind-door

6. Our anchor level is ___ (ultimates), not roles/stories. → paramattha

7. The knowing activity is ___, not a self. → citta

8. Minimum set before contact is a ___ (door + object + consciousness). → triad

C. Matching (10) — Map the bridge

Left (moment):

1. ***See sender name in inbox***
2. ***“This is urgent” thought***
3. ***Finger pressure on door handle***
4. ***Warmth on palm from mug***
5. ***Recall yesterday’s thread***
6. ***Hear your name in meeting***
7. ***Plan how to respond***
8. ***Re-check chart’s red bar***
9. ***“Boss will be upset” story***
10. ***Notice neutral footstep contact***

Right (classify):

A. Eye triad (likely neutral)

B. Mind triad (concept/designation)

C. Body triad (tangible; tone varies)

D. Ear triad (sound; neutral at instant)

D. Label-the-Diagram (1)

On V3.21, fill all 18 labels, then mark one path: ear + sound + ear-consciousness → phassa → vedanā (tone one word). Put a small bridge arrow to V3.22 showing mind-door concept as a separate frame.

E. Short Answer (2)

1. ***In 3–4 lines, explain why "manager's email" must be split into two frames (ultimate vs designation).***

2. ***Give a one-paragraph explanation of how citta's "knowing" avoids a self while still allowing meaning later.***

F. Scenario Case (1) — Capstone: Inbox → Corridor → Meeting

You glimpse an email, walk to a meeting, hear your name, and form an answer.

a) Write four ordered triads (one per frame) with phassa → vedanā on each.

b) Where did designation arise? Mark those mind-door frames.

c) Point to one mislabel you might make and correct it using the Error→Fix language.

G. Micro-Log (1) — 60–90s

Template (three entries):

- ***00:10 Door–Object → Consciousness \| phassa? Y/N \| Tone: ___***
- ***00:35 Door–Object → Consciousness \| phassa? \| Tone: ___ (Designation? Y/N)***
- ***01:00 Door–Object → Consciousness \| phassa? \| Tone: ___ (Handoff? →)***

H. Quick Quiz (5)

1. ***List the three parts that must align for contact.***

2. ***After phassa comes ___.***

3. ***Legal or illegal: labeling "urgent" at the eye-door.***

4. ***Which treatise in Abhidhamma addresses designations ("person")?***

5. ***One sentence: why we keep ultimates as the anchor even while we teach designation.***

I. Reflection Ticket (1)

"In today's replay, where did meaning appear after a clean triad→phassa→vedanā? How did keeping the rails separate change my reaction?"

Takeaway Box

- ***Anchor: paramattha triads → phassa → vedanā; then handle meaning as mind-door paññatti【turn5file2†L61-L65】.***

- ***Bridge: "person/role" = designation, treated systematically in Vol. 4 Puggalapaññatti***
- ***Discipline: one moment, one door; sequence first; story later.***

Figures & Tables (production brief)

- ***V3.21 Master Dhātu Recap Panel — A4 landscape, PNG @300 dpi, sRGB; labels outside; one overlay showing AVAILABLE vs CONTACT STRUCK.***

- ***V3.22 Bridge: Designation vs Ultimate Rails — dual-rail layout; sample peel (ultimate first, designation second).***

- ***T V3.19 Skills Checklist — mastery evidence for triads, phassa timing, tone calling, rail switch.***

- ***T V3.20 Error→Fix Index — e.g., "Assumed contact" → "Wait for strike"; "Concept at eye-door" → "Mind-door concept."***

Answer Keys

A. True/False → 1 T; 2 T; 3 F; 4 F; 5 T; 6 T; 7 F; 8 F; 9 T; 10 T.

B. Fill-in

1. phassa; 2) vedanā; 3) matching; 4) concept; designation; 5) mind-door;

2. paramattha; 7) citta; 8) triad.

C. Matching

1-A; 2-B; 3-C; 4-C; 5-B; 6-D; 7-B; 8-A; 9-B; 10-C.

D. Label-the-Diagram

Correct if a legal path marks ear triad → phassa → vedanā and a separate mind-door concept frame is shown on V3.22.

E. Short Answers (samples)

1. *Ultimate: eye + visible form → eye-viññāṇa (contact → tone). Designation: mind + concept "manager's email" → mind-viññāṇa. Different doors; different objects.*

2. *Citta is just knowing (an activity), not a possessor. Meaning arises later as mind-door concept, so we can teach designations without implying a self.*

F. Scenario (sample)

a) Eye + form → eye-viññāṇa | phassa ✔ | tone: neutral; Body + tangible (walking) → body-viññāṇa | phassa ✔ | tone: neutral/pleasant; Ear + sound (name) → ear-viññāṇa | phassa ✔ | tone: neutral; Mind + concept (answer plan) → mind-viññāṇa | phassa ✔ | tone: pleasant/unpleasant.

b) Designations at mind-door frames (thread meaning, plan).

c) Mislabel: "urgent at eye-door" → Fix: Eye sees form; 'urgent' is mind-door concept.

G. Micro-Log

Credit for lawful triads, phassa timing, and explicit rail separation.

H. Quick Quiz

1. *base, object, matching consciousness; 2) vedanā; 3) Illegal; 4) Puggalapaññatti; 5) Because ultimates are the what-met-what facts; designations ride after as mind-door concepts.*

Global Figures List (add page refs in layout)

- *V3.1 18-Element Ring (reference plate)*
- *V3.2 One Notification as a Triad*
- *V3.3 Dyad→Triad Ladder*
- *V3.4 Illegal Pairs Matrix (no overlays)*
- *V3.5 Eye-Door Object Strip*

- *V3.6 Ear-Door Wave*
- *V3.7 Nose-Door Plume*
- *V3.8 Tongue-Door Palette*
- *V3.9 Body-Door Contact Map*
- *V3.10 Mind-Door Object Field*
- *V3.11 Two-Tier Object Panel (paramattha/paññatti)*
- *V3.12 Layer-Peel Flow*
- *V3.13 Triad→Contact Switch (② Present-Effect)*
- *V3.14 Mismatch Scenarios*
- *V3.15 Feeling Sources Radial*
- *V3.16 Tone vs. Want Panel*
- *V3.17 Door-Shift Timeline*
- *V3.18 Stacked Episodes Frames (separate frames; no overlay stacking)*
- *V3.19 Anger as Triad Chain*
- *V3.20 Worry Loop Strip*
- *V3.21 Master Dhātu Recap Panel*
- *V3.22 Bridge: Designation vs. Ultimate Rails*

Production rules for all plates: A4 landscape, PNG @300 dpi (sRGB), labels outside, one overlay per plate, high-contrast, Pāli in italics; no gradients/3D; generous spacing; clean legends.

Global Tables List (with classroom use)

T V3.1 — Eighteen Elements (Dhātuyo)

Columns: Element (Pāli) | Plain-English cue | Classroom cue (quick recall card)

Element (Pāli)	*Plain-English cue*	*Classroom cue (quick recall card)*
cakkhudhātu	*eye-sensitivity (the eye hardware)*	*Card says: "Eye + form → eye-consciousness."*
sotadhātu	*ear-sensitivity*	*"Ear + sound → ear-consciousness."*
ghānadhātu	*nose-sensitivity*	*"Nose + odor → nose-consciousness."*
jivhādhātu	*tongue-sensitivity*	*"Tongue + taste → tongue-consciousness."*
kāyadhātu	*body-sensitivity*	*"Body + tangible → body-consciousness."*
manodhātu	*mind-element (adverting/receiving)*	*Mental triad member with dhammadhātu and manoviññāṇadhātu.*
rūpadhātu	*visible form (color/shape)*	*Pair only with eye-door; makes contact at seeing.*
saddadhātu	*sound*	*Pair only with ear-door; hearing stream starts here.*
gandhadhātu	*odor*	*Pair only with nose-door.*

rasadhātu	*taste*	*Pair only with tongue-door.*
phoṭṭhabbadhātu	*tangible (touch qualities)*	*Pair only with body-door; yields body-consciousness.*
dhammadhātu	*mental object (ideas, concepts, past/future images, Nibbāna for supramundane)*	*Pair only with mind-door; yields mind-consciousness.*
cakkhuviññāṇadhātu	*eye-consciousness element*	*One of the six consciousness elements within the 18.*
sotaviññāṇadhātu	*ear-consciousness element*	*As above.*
ghānaviññāṇadhātu	*nose-consciousness element*	*As above.*
jivhāviññāṇadhātu	*tongue-consciousness element*	*As above.*
kāyaviññāṇadhātu	*body-consciousness element*	*As above.*
manoviññāṇadhātu	*mind-consciousness element*	*Mind door's knowing of dhammā.*

Use in class: Put the 18 on one ring; learners pull any triad card and say out loud: "Door + object → consciousness," then point to phassa → vedanā. Keep it fast and merciless.

T V3.2 — Door → Object → Consciousness: Pairing Rules (Legality Reference)

Columns: Door (internal base) | Legal object(s) | Only-legal consciousness element | Notes

Door (internal base)	Legal object(s)	Only-legal consciousness element	Notes
Eye (cakkhudhātu)	*Visible form (rūpadhātu)*	*cakkhuviññāṇadhātu*	*"Eye + form → eye-consciousness." This is the seeing triad that makes contact.*

Ear (sotadhātu)	*Sound (saddadhātu)*	*sotaviññāṇadhātu*	*Hearing only; no other object is legal at ear-door.*
Nose (ghānadhātu)	*Odor (gandhadhātu)*	*ghānaviññāṇadhātu*	*Smelling triad only.*
Tongue (jivhādhātu)	*Taste (rasadhātu)*	*jivhāviññāṇadhātu*	*Tasting triad only.*
Body (kāyadhātu)	*Tangible (phoṭṭhabbadhātu)*	*kāyaviññāṇadhātu*	*Touching triad only; yields phassa then vedanā.*
Mind (manodhātu / manāyatana)	*Mental object (dhammadhātu)*	*manoviññāṇadhātu*	*"Mind + mental objects → mind-consciousness." Mental triad.*

Legality summary for drills: Each door takes exactly one class of object and only the matching consciousness arises at that door. The mind-door is the catch-all for dhammā and runs its own triad.

T V3.3 — Dyad → Only-Possible Consciousness (Prediction Drill)

Give the two inputs; learners must predict the only possible consciousness element.

Dyad (Door + Object)	*Only-possible consciousness (element)*	*Fast check*
Eye + visible form	*cakkhuviññāṇadhātu*	*Sense citta takes only present visible form.*
Ear + sound	*sotaviññāṇadhātu*	*Only present sound is knowable at ear-door.*
Nose + odor	*ghānaviññāṇadhātu*	*Only present odor at nose-door.*
Tongue + taste	*jivhāviññāṇadhātu*	*Only present taste at tongue-door.*
Body + tangible	*kāyaviññāṇadhātu*	*Only present tangible at body-door.*
Mind + mental object	*manoviññāṇadhātu*	*Mind-door cognizes dhammā; mental triad operates here.*

Teacher note (advanced nuance, keep for debrief): In mind-door processes, the triple mind-element (five-door adverting + two receiving cittas) also arises and can take the five sense objects when appropriate; but for this prediction drill, the correct "third term" is the mind-consciousness element. Keep the drill simple; unpack the mind-element at review.

Classroom usage patterns

- ***V3.1 Quick recall: Shuffle the 18 cards; students form triads verbally at pace, then tap the board at phassa → vedanā.***

- ***V3.2 Legality reference: Post this near the board. When someone claims "I heard a color," point silently to the table. The table wins.***

- ***V3.3 Prediction drill: You say "Ear + ___?" Class yells "Sound → ear-consciousness!" Keep it rhythmic; one beat per link.***

Primary sources anchoring these tables: the six consciousnesses as six dhātus and door-object-consciousness law (MN 148 pattern; Abhidhamma compendium) and the classroom-grade triad statements cited above.

T V3.4 — Legal vs. Illegal Pairing (spot-the-error)

Columns: Given dyad (Door + Object) | Claimed consciousness | Legal/illegal | Why | Correct fix (say out loud)

Given dyad (Door + Object)	*Claimed consciousness*	*Legal/illegal*	*Why*	*Correct fix (say out loud)*
Eye + visible form	*sotaviññāṇa*	*Illegal*	*Eye can't know sound*	*"Eye + form → cakkhuviññāṇa."*
Ear + sound	*sotaviññāṇa*	*Legal*	*Proper triad*	*"Ear + sound → sotaviññāṇa."*
Nose + odor	*jivhāviññāṇa*	*Illegal*	*Odor isn't taste*	*"Nose + odor → ghānaviññāṇa."*

Tongue + taste	*jivhāviññāṇa*	*Legal*	*Proper triad*	*“Tongue + taste → jivhāviññāṇa.”*
Body + tangible	*kāyaviññāṇa*	*Legal*	*Proper triad*	*“Body + tangible → kāyaviññāṇa.”*
Eye + sound	*cakkhuviññāṇa*	*Illegal*	*Eye takes only visible form*	*“Ear + sound → sotaviññāṇa.”*
Ear + remembered song	*sotaviññāṇa*	*Illegal*	*No present sound*	*“Mind + memory (dhammā) → manoviññāṇa.”*
Eye + dream image	*cakkhuviññāṇa*	*Illegal*	*No present visible form on retina*	*“Mind + dream image → manoviññāṇa.”*
Mind + past image	*manoviññāṇa*	*Legal*	*Mind takes dhammā*	*“Mind + mental object → manoviññāṇa.”*
Body + phone vibration	*kāyaviññāṇa*	*Legal*	*Present tangible contact*	*“Body + tangible → kāyaviññāṇa.”*
Eye + Nibbāna	*cakkhuviññāṇa*	*Illegal*	*Not a visible form*	*“Mind + Nibbāna → manoviññāṇa.”*
Ear + inner talk	*sotaviññāṇa*	*Illegal*	*Concept, not sound-wave*	*“Mind + concept → manoviññāṇa.”*
Tongue + aftertaste-only “smell”	*jivhāviññāṇa*	*Illegal*	*You’re mixing smell and taste*	*“Separate: tongue=taste; nose=smell.”*
Eye + ultrasound screen (image)	*sotaviññāṇa*	*Illegal*	*That’s for the eye, not ear*	*“Eye + image → cakkhuviññāṇa.”*

Classroom use: Flash a row, class yells “Legal/Illegal,” one student gives the exact fix sentence.

T V3.5 — Door Feature Cards I–III (strengths | quirks | typical distractors)

Columns: Door | Strengths | Quirks (timing/limits) | Typical distractors (what learners misread)

Door	Strengths	Quirks	Typical distractors
Eye (cakkhu-)	Fast color/shape parsing; scene layout	Present-only; blink gaps	Calling mental images "seeing"
Ear (sota-)	Omnidirectional; tempo/speech cues	Present-only; masking by noise	Calling remembered lyrics "hearing"
Nose (ghāna-)	Hazard tagging; strong memory hooks	Adapts fast; often backgrounded	Mixing taste with smell
Tongue (jivhā-)	Fine taste discrimination	Brief object window; temp affects	Calling chili burn "not taste"
Body (kāya-)	Posture/pressure/temperature map	Wide field; emotion overlap	Calling tight chest "sound"
Mind (mano-)	Concepts, plans, memories; reviews sense data	Past/future/imagined allowed	Calling mind-objects "seeing/hearing"

Classroom use: Deal three mini-cards per door (Strengths, Quirks, Distractors). Rotate and quiz.

T V3.6 — Common Mislabels per Door → Fix (teacher troubleshooting)

Columns: Door | Mislabel (what students say) | Why it's wrong | Correct label | Fast teacher line

Door	Mislabel	Why it's wrong	Correct label	Fast teacher line
Eye	"I'm seeing my to-do list in my head."	No present visible form	Mind-door concept	"If it's in the head, it's mind."
Ear	"I hear my thoughts."	Inner talk is conceptual	Mind-door concept	"Thoughts are dhammā, not sound."

Nose	*"This curry is just smell."*	*It's smell + taste + touch*	*Split by doors*	*"Disentangle: nose/tongue/body."*
Tongue	*"Spice isn't taste, just pain."*	*It's taste plus body heat*	*Mixed object classes*	*"Label both: taste and heat."*
Body	*"This pressure is a sound."*	*Tangible vs auditory*	*Body-door only*	*"Feel ≠ hear."*
Mind	*"I saw last night's sunset."*	*Past image*	*Mind-door memory*	*"Past/future live at mind-door."*
Any	*"Nibbāna can be seen."*	*Not a sense-object*	*Known by supramundane mind*	*"Only mind knows Nibbāna."*

Classroom use: Keep posted. When mislabel occurs, point to row; student restates the Correct label verbatim.

T V3.7 — Tongue/Body Object Types (taste qualities; tactile quartet)

Columns: Object type | Subtypes/examples | Which door | Direct/derivative | Notes for drills | Quick classroom cue

Object type	*Subtypes/examples*	*Which door*	*Direct/derivative*	*Notes for drills*	*Quick classroom cue*
Taste qualities (rasa)	*Sweet, sour, salty, bitter, pungent, astringent*	*Tongue*	*Direct*	*Keep temperature separate (that's body).*	*"Name the taste first, then the heat."*
Tactile: hardness/softness (paṭhavī)	*Firm pillow vs. hard bench*	*Body*	*Direct*	*Map as "texture" without story.*	*"Texture = body."*

Tactile: temperature (tejo)	*Hot mug, cool breeze*	*Body*	*Direct*	*Don't call heat "spicy taste."*	*"Heat/cold = body."*
Tactile: motion/pressure/stretch (vāyo)	*Phone buzz, stretch band, squeeze*	*Body*	*Direct*	*Pressure belongs here, not ear.*	*"Pressure = body."*
Tactile: cohesion/viscosity (āpo)	*Oiliness, stickiness*	*Body*	*Derivative*	*Not directly contacted as a standalone; inferred via mix*	*"If it's 'sticky,' still body-door."*

Classroom use: Tray drill: pass items (lemon slice, salty cracker, warm cup, rubber ball). Students classify door and subtype in one breath.

T V3.8 — Mind-Door Object Classes (concepts, mental factors, subtle rūpas, Nibbāna)

Columns: Object class | Typical examples | Available at five sense-doors? | Correct door | Teaching note | Cue line

Object class	*Typical examples*	*Five doors?*	*Correct door*	*Teaching note*	*Cue line*
Concepts (paññatti)	*"Person," map, calendar, numbers, plans*	*No*	*Mind*	*Conventional designations; built from dhammas*	*"Concepts are mind-only."*
Mental factors (cetasikas)	*Greed, mindfulness, attention, joy*	*No (as objects)*	*Mind*	*Known by mind reflecting on states*	*"Name the state at mind-door."*

Consciousness (citta)	*Knowing itself, "I'm aware this is knowing"*	*No*	*Mind*	*Meta-awareness episodes*	*"Mind knows mind."*
Nibbāna	*Path/fruition object*	*No*	*Mind (supramundane)*	*Not sense-based; timeless*	*"Only mind can take Nibbāna."*
Subtle rūpas (not five-door objects)	*Life faculty, heart-base, gender, buoyancy, nutriment, etc.*	*Generally no*	*Mind*	*Known conceptually or by insight, not via five doors*	*"Subtle matter = mind-door read."*
Past/future images	*Yesterday's sunset, tomorrow's meeting*	*No*	*Mind*	*Temporal freedom at mind-door*	*"Past/future → mind."*

Classroom use: Mix cards from T V3.1 and V3.8; learners sort into "five-door object" vs "mind-only."

T V3.9 — Object Type → Which Door? (reverse lookup)

Columns: Scenario object (as encountered) | Object type | Correct door | Resulting consciousness | Teacher correction line

Scenario object (as encountered)	*Object type*	*Correct door*	*Resulting consciousness*	*Teacher correction line*
Streetlight color	*Visible form*	*Eye*	*cakkhuviññāṇa*	*"Eye + form → seeing."*
Podcast voice	*Sound*	*Ear*	*sotaviññāṇa*	*"Ear + sound → hearing."*

Coffee aroma	*Odor*	*Nose*	*ghānaviññāṇa*	*“Nose + odor → smelling.”*
Lemon slice	*Taste*	*Tongue*	*jivhāviññāṇa*	*“Tongue + taste → tasting.”*
Phone vibration	*Tangible (pressure/motion)*	*Body*	*kāyaviññāṇa*	*“Body + tangible → touching.”*
Warm mug surface	*Tangible (temperature)*	*Body*	*kāyaviññāṇa*	*“Heat is body-door.”*
Spreadsheet you imagine	*Concept*	*Mind*	*manoviññāṇa*	*“Concepts are mind-only.”*
Memory of last night’s song	*Past image/concept*	*Mind*	*manoviññāṇa*	*“Memory → mind-door.”*
Dream scene	*Conceptual image*	*Mind*	*manoviññāṇa*	*“Dreams are mind episodes.”*
The idea “self/me”	*Concept*	*Mind*	*manoviññāṇa*	*“Self-idea is a concept.”*
Nibbāna (path/fruition)	*Supramundane object*	*Mind*	*manoviññāṇa*	*“Only mind can take Nibbāna.”*
Sticky honey texture	*Cohesion/viscosity (derivative)*	*Body*	*kāyaviññāṇa*	*“Sticky still counts as body-door.”*

Chili "burn"	*Temperature + taste*	*Body Tongue*	*+ kāyaviññāṇa jivhāviññāṇa*	*+*	*"Label both: heat (body) and taste (tongue)."*

Classroom use: Reverse quiz. Teacher names the object; class returns "Door → consciousness" in one beat.

Implementation notes

- ***Keep Pāli in italics in the book body; use plain English cues on student cards.***
- ***For tactile "quartet," teach 3 direct tangibles (hardness, temperature, motion/pressure) and 1 derivative (cohesion/viscosity) with a clear note that cohesion isn't a standalone five-door object but is reliably handled as a body-door cue in classroom classification.***
- ***Run quick "door–object–consciousness" cadence after each identification to tie back to the triad and the phassa → vedanā hinge.***

T V3.10 — Concept Overlay Examples (peel-back prompts)

Columns: Everyday label | Concept class (per sixfold) | Underlying paramattha focus | Peel-back prompts (teacher lines) | Door for underlying

Everyday label	*Concept class (per sixfold)*	*Underlying paramattha focus*	*Peel-back prompts*	*Door*
"Person/colleague"	*Concept of unreal (direct)*	*Five aggregates analysis*	*"Name the aggregates you're actually meeting."*	*Any (by object)*
"Meeting at 3 PM"	*Temporal concept*	*Moments of seeing/hearing/body/mind events*	*"Drop the calendar. What's present now?"*	*Any (present object)*
"Direction: East"	*Local concept*	*Present sight/heat/wind cues*	*"Which contact is telling you 'east'?"*	*Eye/body*

"Woman's voice"	*Real by unreal*	*Sound is real; "woman" is conceptual*	*"Keep sound; strip identity overlay."*	*Ear*
"Eye-consciousness" (as a label)	*Real by real*	*Eye-sensitivity + seeing consciousness*	*"Name the triad you're asserting."*	*Eye*
"King's son"	*Unreal by unreal*	*Underlying aggregates only*	*"Two overlays; peel both."*	*Any (by object)*
"House/car/team"	*Collective concept*	*Multiple discrete contacts*	*"What single contact is here now?"*	*Any*
"Land/mountain"	*Formal concept*	*Visual/tactile data points*	*"Which visible/tactile features are present?"*	*Eye/body*

Teacher note: Concepts can be known, but only as "shadows" of ultimates; practice is to peel to actual dhammas present.

T V3.11 — Contact Pre-conditions (triad sufficiency)

Columns: Condition state | Triad status | Example | Result | Teacher test line

Condition state	*Triad status*	*Example*	*Result*	*Teacher test line*
Base + object + matching consciousness	*Sufficient*	*Eye + visible form + seeing*	*Contact (phassa) arises → feeling*	*"Name the three; then say 'contact.'"*
Base or object missing	*Not met*	*Eye open, no light*	*No contact*	*"No object, no phassa."*
Wrong door for object	*Not met*	*Ear expecting odor*	*No ear-contact*	*"Door must match object."*

Six bases calmed/ceased	*Contact cannot occur*	*Sense restraint, base withdrawn*	*Phassa ceases*	*“Cease bases → contact ceases.”*
Triad met, then downstream	*Meets → conditions*	*Eye-contact*	*Feeling born of contact*	*“Say: contact, then feeling.”*

T V3.12 — Mismatch Type → Likely Outcome (no-meet/delay)

Columns: Mismatch type | Classroom example | Likely outcome | Corrective move (say out loud)

Mismatch type	*Classroom example*	*Likely outcome*	*Corrective move*
Door–object mismatch	*“Eye takes sound”*	*No contact at that door*	*“Ear + sound → hearing.”*
Object absent/past only	*Remembered song*	*Mind-door episode; no ear-contact*	*“Mind + concept → manoviññāṇa.”*
Object too faint/brief	*Flash missed*	*No effective registration*	*“State the missing element; re-establish object.”*
Mixed object read	*Chili “burn” called “taste only”*	*Misclassification; confusion downstream*	*“Label taste at tongue; heat at body.”*

T V3.13 — Feeling Sources × Doors (matrix)

Columns: Door | Physical feelings (sukha/dukkha/upekkhā) | Mental feelings (somanassa/domanassa/upekkhā) | Default note

Door	*Physical feelings*	*Mental feelings*	*Default note*
Eye	—	—	*Initial contact taught as neutral*
Ear	—	—	*Initial contact taught as neutral*
Nose	—	—	*Initial contact taught as neutral*

Tongue	—	—	*Initial contact taught as neutral*
Body	*Sukha/dukkha/upekkhā*	—	*Physical trio possible*
Mind	—	*Somanassa/domanassa/upekkhā*	*Mental trio possible*

Anchor lines: "Six doors → contact → feeling → craving," and SN 36's threefold feeling set.

T V3.14 — Tone Signal Features (pleasant/painful/neutral markers)

Columns: Tone | Physical markers (body door) | Mental markers (mind door) | Check phrase (teacher cue)

Tone	Physical markers	Mental markers	Check phrase
Pleasant (sukha / somanassa)	*Ease, comfort, warmth that invites staying*	*Lift, interest, brightening*	*"Pleasant? Say 'pleasant,' then watch for wanting."*
Painful (dukkha / domanassa)	*Sharp, pressure, heat that invites moving away*	*Drop, tightness, complaint story*	*"Painful? Name it; guard the taṇhā pivot."*
Neutral (upekkhā)	*Plain contact, no push/pull*	*Flat, steady noticing*	*"Neutral is still feeling; don't drift."*

Glossary anchors: feeling terms defined and used across the manual.

T V3.15 — Handoff Patterns (eye→mind, ear→mind, etc.)

Columns: Start door | Typical handoff | What mind does | Classroom line

Start door	Typical handoff	What mind does	Classroom line
Ear → Mind	*Ear-consciousness process then mind-door reads meaning via concept*	*Interprets speech by mind-door concept*	*"Sound first, meaning after."*
Eye → Mind	*Seeing then mind-door reviews image/labels*	*Names, compares, plans*	*"See → then the story."*

Body → Mind	*Touch then mind-door adds like/dislike/plan*	*Tags comfort/pain, triggers decisions*	*“Feel → watch the tilt.”*
Nose/Tongue → Mind	*Smell/taste then mind-door memory/concept*	*Recognition, craving/aversion tendencies*	*“Taste/smell → concept arrives late.”*
Mind-only loop	*Mind takes past/future/concept straight*	*Constructs and understands concepts*	*“No five-door object, still knowing.”*

Practice cue: After any sense triad, prompt a 1-beat pause before mind-door labeling. This keeps phassa → vedanā clean and observable.

Teacher tips

- ***When in doubt, force the triad aloud before allowing “meaning” talk. It knocks off half the confusion in under 3 seconds.***
- ***Keep concept overlays on a leash: they can be known, but they aren’t ultimates. Peel cleanly to what actually contacts.***

T V3.16 — Latency Cheats (typical timings; conceptual)

Columns: Start door | Typical first-knowing | Mind-door handoff window | Common lag traps | Coach line (say out loud)

Start door	*Typical first-knowing*	*Mind-door handoff window*	*Common lag traps*	*Coach line*
Eye	*Quick scene hit (color/shape)*	*Very soon after seeing, mind labels*	*Chasing meaning before naming the triad*	*“Eye + form + seeing… pause… then name it.”*
Ear	*Quick change/tempo detection*	*Very soon after hearing, mind decodes speech*	*Treating meaning as if heard at the ear*	*“Sound first, meaning later.”*

Nose	*Slower onset, diffusion plume*	*Often after a few breaths, mind recalls source*	*Calling memory “smelling”*	*“Nose meets odor; story is mind.”*
Tongue	*Short window during contact*	*Mind adds “like/dislike” fast*	*Mixing heat (body) with taste (tongue)*	*“Taste first, heat second.”*
Body	*Continuous; broad field*	*Mind appraises comfort/pain quickly*	*Turning pressure into “anger” instantly*	*“Touch → tone… hold before reaction.”*
Mind-only	*Concept/image appears directly*	*Mind loops to more concepts fast*	*Confusing replay with live sense data*	*“If it’s past/future, it’s mind.”*

Teacher note: these are relative latencies for training rhythm, not physics. The practice is “triad → tiny gap → tone.”

T V3.17 — Emotion Pattern Library (triad sequences for anger, worry, excitement)

Columns: Emotion | Typical trigger (door→object) | Early triad script | Felt tone (vedanā) | Default papañca pattern | Risky handoff moment | Safer re-route line

Emotion	*Typical trigger*	*Early triad script*	*Tone*	*Default papañca*	*Risky handoff moment*	*Safer re-route line*
Anger	*Ear→insult sound; Body→pain/pressure*	*Door+object+consciousness → phassa*	*Painful (dukkha/domanassa)*	*Blame story, aversion push*	*Tone flips straight to paṭigha*	*“Name pain; don’t recruit blame.”*
Worry	*Mind→future image/concept*	*Mind + dhammā → manoviññāṇa → phassa*	*Neutral → unpleasant (domanassa)*	*What-if chain, rehearsals*	*Mind→mind handoffs multiply*	*“Label ‘future image’; return to breath touch.”*

Excitement	*Ear→music; Eye→flashy scene*	*Triad → phassa*	*Pleasant (somanassa)*	*Chasing more, craving up*	*Pleasant tone merges into taṇhā*	*“Pleasant felt; pause before ‘want’.”*

Class drill: learners speak the first two beats only: “triad → contact → tone,” then stop. No story allowed for 10 seconds.

T V3.18 — Risky Handoffs → Skillful Interrupts (behavioral map)

Columns: Handoff path | Typical unskilled move | Skillful interrupt (5–12 s) | In-class cue | Success marker

Handoff path	Typical unskilled move	Skillful interrupt	Cue	Success marker
Eye → Mind	*Instant labeling, judging people*	*Two breaths naming: “seeing, neutral”*	*“See then say tone.”*	*Label stays at tone; judgment fades*
Ear → Mind	*Hearing meaning as if ear-born*	*Separate: “sound… then meaning”*	*“Sound first.”*	*Student can repeat phrase without story*
Body → Mind	*Pain → instant push/anger*	*Map touch quality, then tone*	*“Where exactly? What tone?”*	*Describes location/quality before emotion*
Tongue/Nose → Mind	*Taste/smell → craving plan*	*Taste name; note wanting if present*	*“Name taste, then check want.”*	*Recognizes taṇhā as later, optional*
Mind → Mind	*Rumination loop*	*Label “planning/memory” + return to a live door (breath touch)*	*“Pick a live door.”*	*Shifts to present contact within 5 s*

T V3.19 — Skills Checklist (self-rating; teacher rubric)

Scale: 1 = Not yet; 2 = Emerging; 3 = Consistent; 4 = Reliable under stress

Columns: Skill | Self-rating (1–4) | Teacher rubric (what to see/hear)

Skill	Self	Teacher rubric
Identify the correct door		*Points to the right base without hesitation*
Name legal object class		*Uses "form/sound/odor/taste/tangible/dhammā" correctly*
Complete the triad aloud		*Says "door + object → consciousness" cleanly*
Mark phassa → vedanā		*Names contact then tone before any story*
Distinguish tone vs. want		*Says "pleasant/neutral/painful" without sliding into craving*
Spot illegal pairings		*Corrects "eye + sound" style errors instantly*
Split mixed episodes		*Separates taste vs. heat; touch vs. emotion*
Handoff pause (eye/ear→mind)		*Inserts 1–2 s gap before labeling meaning*
Mind-only recognition		*Tags replay/plan as mind-door, not five-door*
Repair move under pressure		*Uses a practiced line to de-escalate within 10 s*

Quick rubric bands:

1 fumbles; 2 needs prompting; 3 independent in calm; 4 stable in difficult moments.

T V3.20 — Error-to-Fix Index (quick remediation)

Columns: Error pattern | Likely cause | Fast test | Fix protocol (teacher line) | Cross-ref

Error pattern	Likely cause	Fast test	Fix protocol	Cross-ref
"I heard a color."	Door–object mix	Ask: "What hit the ear?"	"Ear takes sound; eye takes form."	T V3.2, V3.4
"I'm seeing my thoughts."	Mind replay called seeing	Ask: "Present form on retina?"	"If not present form, it's mind."	T V3.6, V3.9
Chili "isn't taste, just pain."	Mixed classes	Hand them warm water; re-label	"Taste at tongue; heat at body."	T V3.7, V3.9
"I still hear the song after pause."	Memory vs. sound	Mute device; check again	"Memory is mind-door."	T V3.4, V3.8
Skips tone, jumps to story	Habitual papañca	Ask: "What was the tone?"	"Contact, then tone, then stop."	T V3.13, V3.14
Nibbāna "seen/heard"	Category confusion	Ask: "Sense-object or supramundane?"	"Only mind can take Nibbāna."	T V3.8
"Sticky" labeled as taste	Cohesion mislabeled	Touch with closed eyes	"Sticky is body-door tactile."	T V3.7
Can't pause eye→mind	Reflex labeling	One-breath gap drill	"See, breathe, then name."	T V3.16, V3.18
Treats meaning as ear-born	Semantic confusion	Repeat raw sound	"Sound first, meaning later."	T V3.15
Calls discomfort "anger"	Collapsing touch with emotion	Map contact location/quality	"Touch first, emotion later."	T V3.17, V3.18

Deployment tips

- ***Run V3.16 before any emotion work. If learners can't feel the timing, they'll just argue about labels.***
- ***Use V3.17 to script the first 5–10 seconds of anger/worry/excitement. You're training lawful sequences, not moral sermons.***
- ***V3.18 is your emergency brake. Keep those one-liners on the wall.***
- ***V3.19 gives you fast grading without soul-crushing paperwork.***
- ***V3.20 is your triage cart. When chaos erupts, pull the row, say the fix, move on.***

Pedagogical spine (how Vol. 3 advances the series)

- ***From Vol. 2 to Vol. 3: Move from "many ways to analyze" to one fast grammar—the triad.***
- ***Toward Vol. 4: Having nailed ultimates at the triad level, learners can safely use "person" as designation without smuggling in self-view.***
- ***Assessment integrity: Every doctrinal point has a daily-life case (notifications, commute, meetings, family chat), and every chapter's pack uses varied difficulty (recall → application → mapping).***

Namo tassa bhagavato arahato sammāsambuddhassa.

Yāni pi imāni dhammadesanā-pustakāni mayā racitāni,

sabbalokassa hitāya sukhāya ca hotu.

Sukha-sādhāraṇena upāyena,

sallakkhaṇika-atthañca gambhīra-atthañca

sukarāvabodhehi desanā pavattatu.

Mayā Bhikkhunā Dhammasaminā Siridantamahapālakena

sabbadese sabbakāle ca

buddhadhammo saphalo anuggahako ca desito hotu;

paṭiladdha-saddhā pasādo ca bahujanassa uppajjatu.

Imaṁ kusala-kammaṁ ādāya

satthari ca dhamme ca saṅghe ca patiṭṭhāya,

kilesānaṁ parikkhayāya,

diṭṭhadhamme nibbāna-sacchikaraṇāya

pattiyā hotu. Idam me puññaṁ nibbānassa paccayo hotu.

***Homage to the Blessed One, the Worthy One, the Perfectly Enlightened One**.*

May these Dhamma-teaching books that I have composed be for the welfare and happiness of the whole world. By accessible and skillful means, conveying both the direct and the profound meaning, may the teachings be easy and effective to understand.

May I, Bhikkhu Dhammasami Siridantamahapālaka, teach the Buddha's Dhamma across all lands and times in a fruitful and supportive way; may faith and serene confidence arise in many people.

Relying on the Buddha, the Dhamma, and the Sangha, may this wholesome effort lead to the exhaustion of defilements and to the realization of Nibbana in this very life. Through this merit, may Nibbana be the condition.

About the Author

Bhikkhu Indasoma Siridantamahapalaka (pen name of **Ven. Sao Dhammasami, M.A. in Pāli, Ph.D. Candidate, I.B.S.C.**) is a Buddhist monk, researcher, teacher and Master Trainer dedicated to preserving and transmitting the Buddha's profound teaching of *Paṭiccasamuppāda* (Dependent Origination). His academic formation combines rigorous Pāli studies at **Magadh University, Bodhgaya**, with higher research in Theravāda philosophy, Abhidhamma, and meditation methodologies.

Ven. Sao Dhammasami has undertaken extensive study of both canonical sources and traditional Burmese lineages, including the teachings of Mogok Sayadaw, Monlae Sayardaw ,Mahāsi Sayadaw, Pa-Auk Sayadaw, and Ledi Sayadaw. His work integrates doctrinal precision with practical application, seeking to make complex principles—such as the twelve links, three rounds (*vaṭṭa*), and twenty modes—accessible for modern students, practitioners, and educators.

He is also the founder of **The Hswagata Buddha Tooth Relics Preservation Museum and he is working for The Office of Siridantamahapalaka**, a platform devoted to Dhamma research, publications, and educational tools. Beyond his academic and teaching commitments, he has actively engaged in cultural preservation and interfaith dialogue, contributing to the safeguarding of Buddhist heritage, including sacred relics and historical sites.

Breaking the Wheel: A Practical Handbook on Dependent Origination represents his most comprehensive effort to date: a bridge between ancient Pāli wisdom, Abhidhamma analysis, and contemporary pedagogy. It is written to serve not only scholars of Buddhism but also practitioners seeking a practical roadmap to understand and transcend the cycle of *saṃsāra*.

The Author Published Books

(All Books can download at https://www.amazon.com and https://www.academia.edu)

Date	Full Title	ASIN
2024-02-28	A Beginner's Guide to the Law of Dependent Origination (Paṭicca-Samuppāda): Introduction to the Mogok Sayadaw's DO Teaching Visual Aid DO Cycle Diagram Vol-V	B0FSKS4F18
2024-02-28	A Beginner's Guide to the Law of Dependent Origination (Paṭicca-Samuppāda): Introduction to the Mogok Sayadaw's DO Teaching Visual Aid DO Cycle Diagram Vol-VI	B0FSLT5WR8
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